FOR MONSTERS ONLY

only 60¢

June

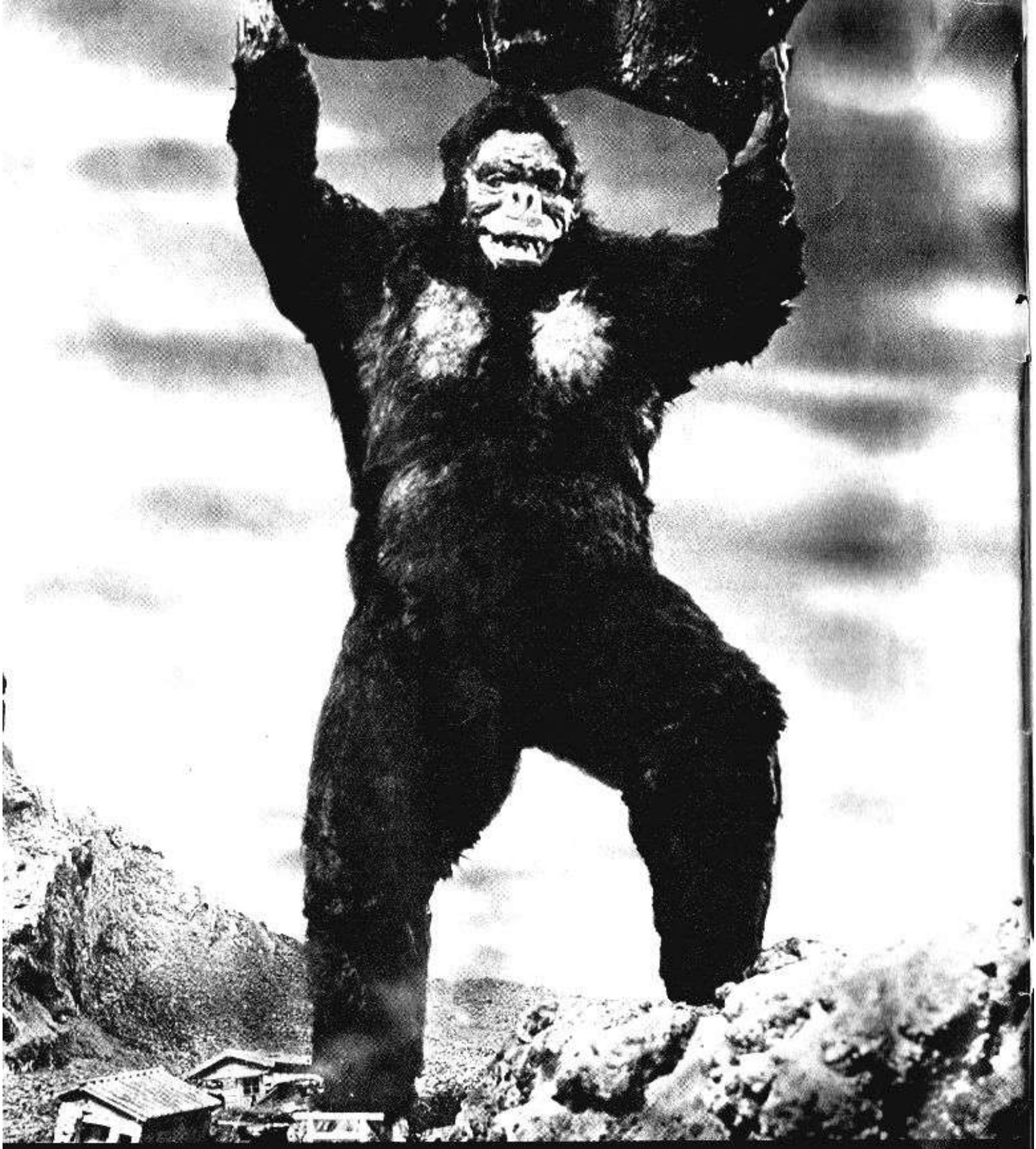
THE OFFICIAL MAGAZINE FOR ALL MONSTERS!

CRY OF THE BANSHEE

THE BLOOD CURLING SOUND THAT KILLS!

BONUS FEATURE
BASIL RATHBONE
DEMON OF DISTINCTION
AND
BLOOD THIRST!
THE FIENDISH
MONSTER INSERT!

SCREAM AND SCREAM AGAIN! SO WIERD, WE GUARANTEE A SCREAM A SECOND



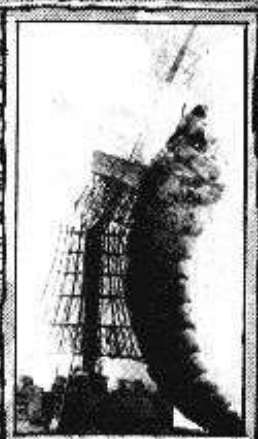
TRANSYLVANIA'S TOP TRIPPER-IN!

SHOWN ABOVE IS BENNY "BIG BOY" BLUBBER GREAT PLAY-MAKER FOR THE *GLUBBVILLE GHOULS* BASKETBALL CHAMPION FIVE. IN ONE GAME LAST YEAR, SUPER-STAR, BLUBBER SCORED 67 POINTS, BLOCKED 73 SHOTS AND STOMPED ON 3 REFS, 2 SPORTSWRITERS AND A GUY SELLING HOTDOGS.

CRACKED'S

FOR MONSTERS ONLY

June 1972



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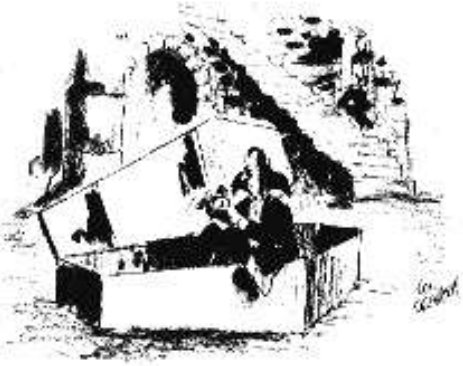


To the editor:

I would like an autographed photo from Lawrence Zelk, whose picture appeared in your last issue. You remember – he was the famous Transylvania band leader who appeared on your Quickie Quiz.

Conrad Sullivan
Norwood, N.J.

Larry would have certainly been flattered had he been around to read your letter. However, poor Larry (we call him that) broke the sound barrier with one of his latest tunes and he just disappeared into space! Why don't you write to one of the astronauts who just came back from the moon? Perhaps they saw him floating around somewhere!

Dear Night People:

I'm a high school student and I love dramatics. I've acted in several high school plays, and I especially like horror plays. Do you know of any books I could read that would teach me how to become a Hollywood actor? My favorites are Christopher Lee, Vincent Price, Peter Cushing, Jonathan Frid.

Douglas Karver
Milwaukee

We know of one book we highly recommend that'll help you. It's called "Method Acting For Monsters" by Sherman Von Werewolf. Von Werewolf taught at the Transylvanian Actors Studio from 1958 to 1969. Then, one day, while teaching a course on How To Be Invisible, he disappeared. They haven't heard from him since!

Dear Beast Friends:

Your monster magazine is the greatest for all true monster lovers. I don't know how it is that I've never seen it before. Can you dispatch a subscription to my land? Thank you. A tip of the hat to your screaming magazine.

Paul Escande
Rue d'Orsel
Paris, France

Merci beaucoup, merci beaucoup, Paul. We're glad to see that Americans are not the only creeps. How do you say "I don't want to hurt you, I only want to suck your blood" in French? See contents page for information about how to obtain a subscription

Dear Sir:

I am writing this letter from the Children's Hospital in Stanington. My coffin is the one next to the window. I always lie down in my coffin to read For Monsters Only; it puts me in the mood! I enjoy your magazine very much especially pictures of Frankenstein. Well, it's almost feeding time at the cemetery so I'll close. Please print my letter.

Alan Greenall

Your letter scared us to death here at For Monsters Only!! Please get better and get out of that coffin. Even Frankenstein likes people who are up and about! Let us know how you like seeing your name in print!

Dear Eerie Editor:

The pictures on the movie TROG were so bloody and gory that my eyes got bloodshot looking at them! Especially the one with the butcher hanging by his neck on a meat rack! Eeeeeeeh!!

George C. Pott
Sacramento, Cal.

If this picture made you jealous, send us a picture of yourself and we will be more than happy to print it in our next issue if we can find a meat rack to hang it on!

Dear Sirs:

Please, ugly please more movie stories! I loved reading House Of Dark Shadows. I've read it so many times it's

getting light! Where do I get to see this picture? Our local mausoleum (movie house) shows only those dull, sexy, R movies!!

Carl Hausner
Chapel Hill, N.C.

You might ask the manager of your theatre to show some of the great horror movies. If he refuses, let us know. We'll haunt him until he does. If necessary, we'll even draw blood!!

Dear Editors:

I've been studying monster magazines for two years but I keep failing your Quickie Quiz! Is there a special brush-up course I could take that would make me an expert? I don't have to be a creepy graduate I'd be satisfied with just a vulture-skin diploma. Please help me!!

Ricky Tyler
Reading, Pa.

Here's how you can pass:
1. Read every single issue of For Monsters Only from now until 2001!
2. Search coffins, caves and all other likely places for vampires and monsters. Get to know them on a one-to-one basis!
3. Through daily head exercises you can develop a weird sense of humor (stand on your head, bat your head against a stone wall, get to the head of your class, go head-on into everything you do!!

Dear Voodoo Vampires:

I have a problem and I think you at FMO can solve it: I have a friend who has a lot of comic books and every time I go to his house, he gives me some. That's how I got my first issue of For Monster's Only. I really liked it. My problem is this: I can't get any more issues of FMO. If you have the answer please help me.

Mark Bordas

There are two ways you can get FMO:
1. Hang around your friend really get in his hair until he gives you more monster magazines . . . OR
2. Have patience until our next issue comes out. It is printed in Transylvania and is being shipped to newsstands on bat's wings, hidden under blood stains, smuggled in coffins. All kidding aside, our next issue will be out soon. Watch for it!!

Dear Monsters:

I like your magazine For Monsters Only though I only have one issue. I think you should definitely sell back issues.

Your fangcasket friend,
Bernard Depa

P.S. Will you please put my picture in?

At first, we were horrified at your request to put your picture in our magazine! Let's face it—you ARE kinda weird looking! Well I mean—you have no fangs, there's no blood dripping down the front of your shirt, you have not one strand of hair on your face or body, no scales. To top all that off you've only one head!! We decided to print it, however, figuring maybe some of our readers in Transylvania might find you scary!

EDGAR ALLAN POE probes new depths of TERROR!

Who spurs the Beast
the corpse will ride,
Who cries the cry that kills?
When Satan questioned,
who replied?
Whence blows this wind
that chills?
Who wanders 'mongst these
empty graves
And seeks a place to lie?
'Tis something God had
ne'er planned.
A Thing that ne'er had
learned to die!

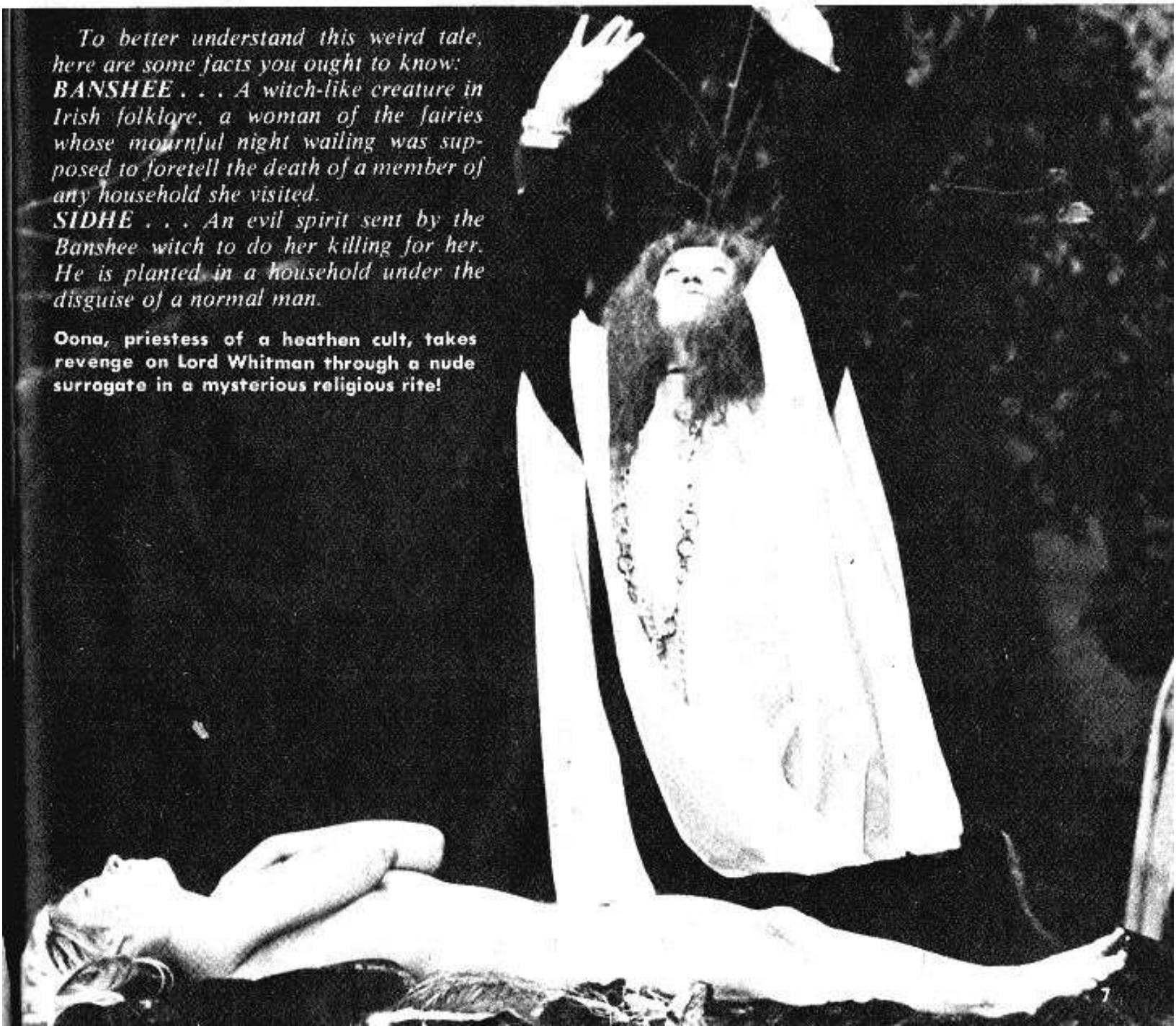
EDGAR ALLAN POE

CRY OF THE BANSHEE

starring Vincent Price
with Essy Persson • Hugh Griffith
Elisabeth Bergner as "OONA"

To better understand this weird tale, here are some facts you ought to know:
BANSHEE . . . *A witch-like creature in Irish folklore, a woman of the fairies whose mournful night wailing was supposed to foretell the death of a member of any household she visited.*
SIDHE . . . *An evil spirit sent by the Banshee witch to do her killing for her. He is planted in a household under the disguise of a normal man.*

Oona, priestess of a heathen cult, takes revenge on Lord Whitman through a nude surrogate in a mysterious religious rite!



And now the story. . .

Lord Edward Whitman, the influential figure of a small English town and magistrate of that town, is out riding through the woods one night with some of his servants when he hears a weird, wailing cry in the distance. He thinks it might be the wolves, but upon closer investigation, he traces the sound to a band of people gathered around a fire and dressed in white togas. He realizes he has come upon a cult of heathen witches whose high priestess is a woman called Oona. He tries to break up the occult gathering and, in doing so, murders two of Oona's children!

Angry and grief-stricken, Oona vows to get revenge on Whitman. Her curse states that he shall pay for the deaths until the last of his bloodline is in their graves. In her mysterious chanting voice she says, "I curse Whitman, his blood, his life, his children!" SHE IS A BANSHEE!

To which Whitman replies, "If your sorcery was so strong, why didn't you use it to save your children?" Then, with a wild laugh that suggests he's more powerful than the Banshee witch, he and his men return to the Lord's castle, their laughter reverberating through the quiet woods.

Oona's lovely young daughter is branded a witch by Lord Whitman's guards!

WITCHBURNING—A LIVELY SPORT

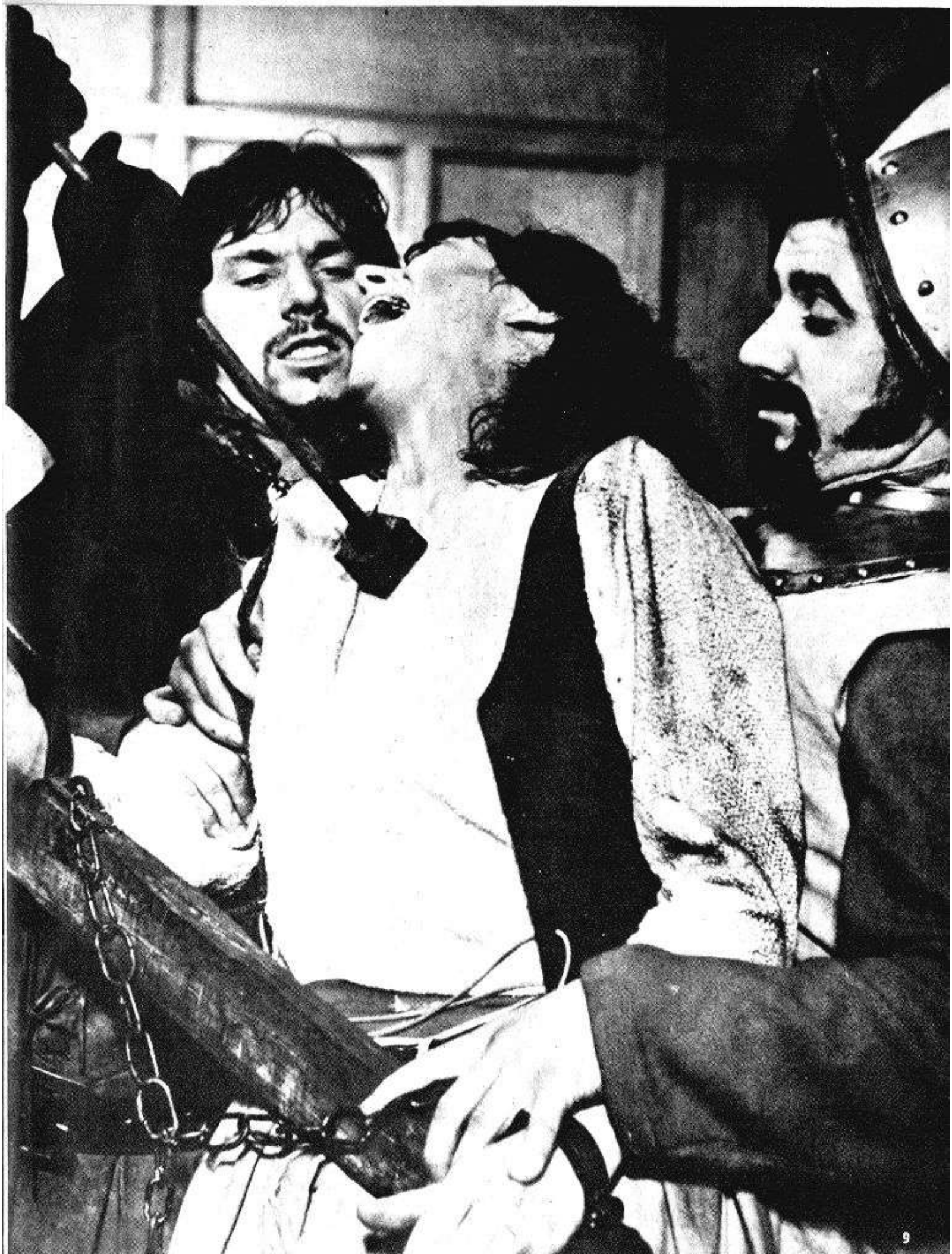
Back at the castle, Lord Whitman holds a trial for those suspected of witchcraft. As the town magistrate, this is his job. During this time in English history every beautiful girl, especially of low birth, was suspected of witchcraft. The people were so frightened of evil spells that they found them lurking even in the eyes of innocent women! A look or an act that was misunderstood was enough to send an innocent girl to a firey grave!

And the Lord, who believed his authority was the only authority, became drunk with power. When his lovely young wife, Lady Patricia, watches him taunt a young girl and her brother who are both innocent of the witchcraft charges, then murder them in cold blood just for the sport of it, she yells "Murderer, murderer!"

"Quiet woman," the Lord sneers. "There can soon be a third wife!" Not only does the Lord hold a sword over his people, he also holds one over his frightened wife.

The threat from her husband sets Patricia off and a form of madness overcomes her. It's a reoccuring kind

Lord Edward's son Harry (left) returns home from Cambridge to find that an atomosphere of evil and madness has settled on the family.



of madness in which she writhes and moans and it comes and goes without warning. (She is unaware of it but she is under the spell of Oona!) There is, however, one person who can soothe milady and he is summoned by Lord Whitman. A handsome young man enters the large, pretentious room in which court is being held, and takes Patricia gently by the arm, whispering soothing words in her ear. As if by some magical spell, she calms down.

WHO'S THE STRANGER?

Father Tom, a parish priest, notices the young man's strange effect on Milady and asks, "Who is this man who has such a spell over the Lady Patricia?"

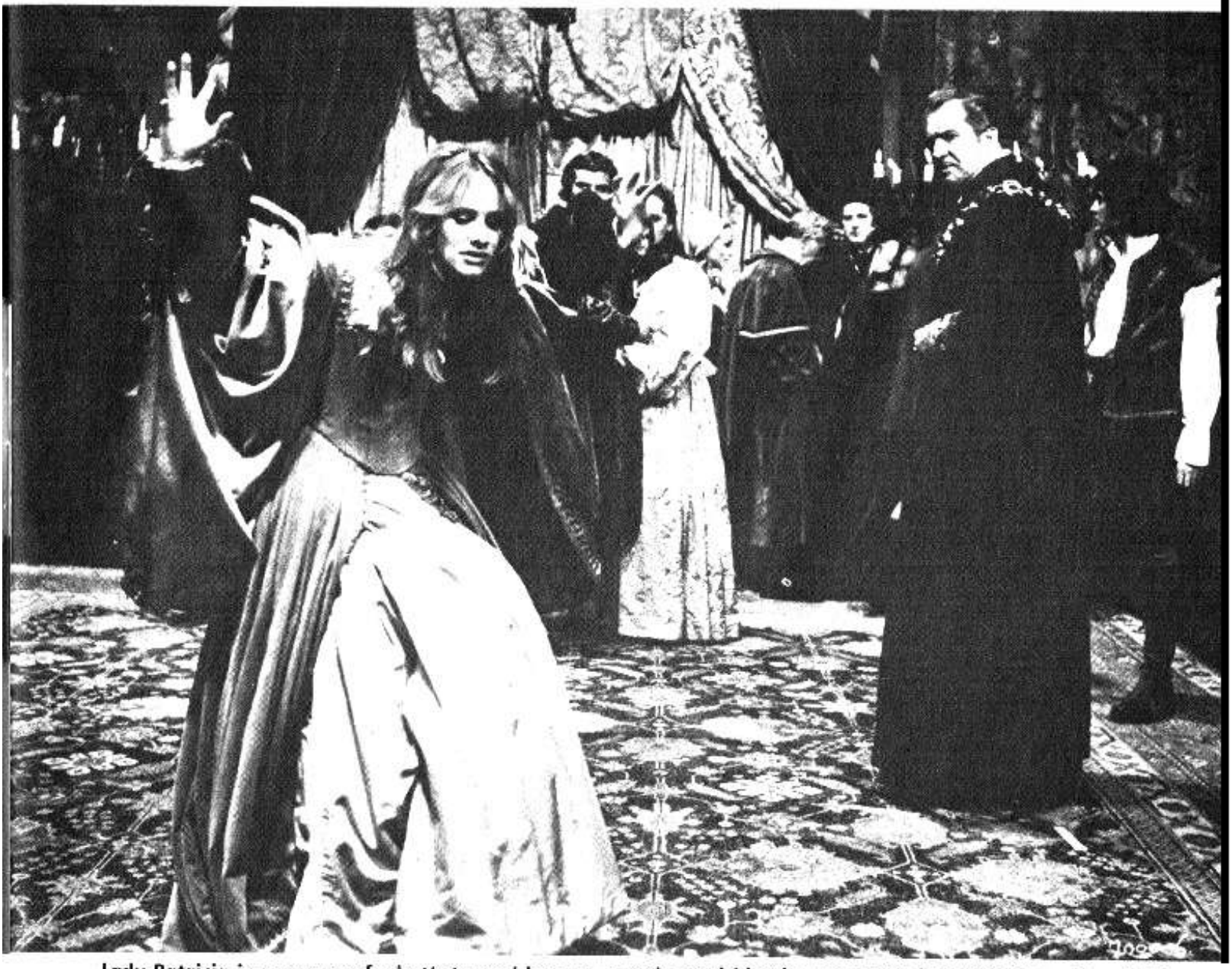
"He's Roderick, my stud groom," replied Edward. "He has such a soothing effect on my wife. She found him wandering in the woods a long time ago."

Father Tom has recently arrived at the castle with Harry, Lord Whitman's eldest son who has been studying in Cambridge. Home only a short time, Harry notices that there's been a mysterious change over members of his family. His father, the Lord, appears to be cruel and merciless while his brother Sean seems to have taken on the same character of their father. As if that wasn't bad enough, Sean is repeatedly caught trying to seduce his stepmother, Patricia, who has her hands full fighting him off!

And of course, there's that awful state of affairs with the Lady Patricia waivering between sanity and insanity! In fact, the only member of the family who seems unchanged and lovable is his sister Maureen, young, beautiful, desirable.

The next scene takes place out in the woods. It is daylight. The sun is shining brightly. Gay laughter is heard off in the bush. Behind the bramble lay Muareen and Roderick, the stud groom. They are happy together—and in love! They make plans for the future—plans of marriage! They find other times to be alone together—during the silent hours of the night while the rest of the household sleeps. Often, Maureen steals from her own elaborate bed to crawl in beside Roderick in his bed behind the stable. They make love but she always manages to get back to her bed before daybreak, before anyone should discover her!

Sean, Lord Whitman's younger son, redheaded, hot-tempered, cruel, shows some of these traits in a barroom scene where he's spotted a pretty barmaid. He taunts her, rips off her clothes and accuses her of being a witch. She is dragged outside to the town square.



Lady Patricia is unaware of what's turned her on—sent her writhing in agony! We know it's Oona the witch!

taunted again by Sean and, before a cheering crowd which has slowly gathered, sets the barmaid aflame at a burning stake!

Her pitiful screams ring through your ears long after the scene is over! Other young girls are brought to a similar fate in some wildly vivid scenes. The climate of the times was such that a pretty ankle or bosom was enough to get a girl branded with a hot iron. Even the innocent daughter of the once-respected Oona gets tortured this way.

TIME FOR A BLOODY REVENGE

It is during this time of madness—the burning of innocent young girls, the power-hungry actions of the cruel magistrate—that Oona decides to take her long-promised revenge on Lord Whitman. And now we see her plan. We see that it wasn't for nothing that Roderick, the loving and handsome stud groom, has found a home with the Whitmans. He was planted there by Oona! It was all part of her master plan; a plan that was years in the making, a masterpiece of revenge!

You see, Roderick is her SIDHE, an evil spirit planted by her in the Whitman household! He is her avenger and completely under her power whenever she chooses him to be. In fact, up until this point in the story when she decides to finally take her revenge, Roderick is *really* the loving fiance of Maureen, *really* the obedient and trustworthy stud groom. He actually knows nothing of his other self. He doesn't know that his very life is controlled by the Banshee witch, Oona!

Now Oona has decided that her Sidhe will strike his first blow. It happens while Sean Whitman is returning home from the Inn one night with two household guards. The three men hear a wail which seems to fill the dark and quiet night. It is the same wail that Sean's father heard many years ago on that fateful night when he first met Oona!

"It is only the howling wolves," Sean says and he goes deeper into the woods with his rifle to put an end to the wailing. The two men stand guard. When they realize that Sean has been gone entirely too long, they set out to find him. And find him they do! DEAD! Bludgeoned to death by an unknown hand! They toss his bleeding, lifeless body over his horse and lead him back to the castle—and Lord Whitman, his father! When the tough and cruel Lord sees his dead son, he takes his bloody head in his hands and cries. It's a touching moment to see the hard-hearted Whitman show such emotion.

The frightened guards say it was the witch who killed Sean but the Lord will not listen to such nonsense. He secretly remembers the witch's curse but refuses to acknowledge it. To prove he's right, he orders the guards to go back into the woods and shoot the wolf who murdered his son.

"Bring me back his head," he orders. The guards go out, shoot a wolf and return with the head. Whitman holds a wake for his son and insists that all present drink and be merry. With the wolf's head speared onto a long pole, it's glassy eyes staring down at the merrymakers, Whitman points to the bloody head and shouts, "My son fell victim to that mad dog, not sorcery!" It sounds, however, that he is not entirely convinced himself.

It is directly after Sean's funeral that Father Tom, the parish priest, notices the heavily carved medallion hanging from Roderick's neck. When asked where he got it, Roderick says he doesn't know. He says he's had it as far back as he can remember. Father Tom is both fascinated and curious about the medallion and he and Harry Whitman decide to investigate its origin.

They learn that it is a replica of graves in an ancient witches meeting place. The signs and symbols on the medallion are those of people long dead!

FROM STUD GROOM TO MONSTER

The scene shifts to Lady Patricia's bedchamber. She is asleep but is suddenly awakened by a long, wailing cry. Though she doesn't know it, it is the cry of the Banshee! She gets up to investigate, when out of the darkness springs a hairy, grotesque figure. He strikes her. Patricia struggles wildly, desperately to fend off her assailant but is nonetheless clawed to death. She never had a chance—her assassin is the Sidhe, the stud groom Roderick, temporarily turned into a murderous monster!

The next scene is not easily forgotten! Preparations are taking place for Lady Patricia's funeral. Then Edward lifts the lid to his wife's coffin! He finds himself staring down at a withered old woman with snow-white hair and blue skin! She's too horrible to behold! Edward quickly closes the lid. Before her untimely death, she had been a young, raven-haired beauty!

The magistrate is now ready to believe the truth. He forces his memory back to the Banshee witch and her vow to avenge him. "Oona," he says in sudden realization. "I should have know. We Whitmans are cursed from Hell to Christmas!" Turning to his guards he says in a voice hardly above a whisper, "I don't care how you do it but bring Oona to me!"

FIND THE BANSHEE WITCH!

The guards obey their Lord and set out to find the Banshee, Oona. They seize Oona's young daughter and torture her into telling them where her mother is. Although she begs them to believe she doesn't know, they brand her on the chest with a hot iron, the huge letter W (for witch) burned into her smooth, white flesh. Her screams of pain send the audience squirming in their seats!

When this torture fails to bring results, the guards take her to the magistrate's dungeon and hang her by ropes—over an open fire!

"Tell us where Oona is and we'll let you die in peace," they promise. "Or we can make you die a minute a day for a year! What will it be—a year or all in one minute?"

To show the poor girl that they mean to carry out their threat, the guards lower her closer and closer to the fire, laughing louder and louder as the flames coil around her helpless body! The audience can almost smell her burning flesh!

It seems she will surely be eaten by the flames, when Harry Whitman rushes into the dungeon room and cuts

Harry Whitman finds that only his sister Maureen remains unchanged in a family of near-mad members!

her down. The guards attack him for spoiling their sport and a bloody fight ensues. The gentle Harry kills one of the guards by shoving his head in a rain barrel.

Lord Whitman enters and sees what his son has done. "I see you have finally learned to kill!" he says. The Lord displays a disliking for Harry throughout the film. Harry is much too kind and gentle for the Lord's cruel tastes!

LOVER TURNS KILLER

Like a Dr. Jekyll-Mr. Hyde, Roderick is unaware of his adventures as a Sidhe. In fact, when he isn't busy murdering the Whitmans for Oona, he's Maureen's loving and attentive groom-to-be. In a romantic scene during which Maureen steals away to the stable one night to lie with Roderick, we are convinced of his love for the beautiful Whitman girl. He is tender, loving and full of plans for their future.

After making love, they fall asleep in each other's arms, unaware of the world around them. It is in this position that Lord Whitman discovers them. He curses the stud groom and beats him with a horsewhip, horrified to find his trusted servant in bed with his beautiful daughter!

He calls his guards and orders them to chain Roderick up in the dungeon. The guards drag Roderick to the dungeon and secure his arms to the wall. They leave him in this helpless position—or so they think! For as soon as they leave, Roderick hears the wail from Oona. It is time to avenge again. With the superhuman strength of a Sidhe, he breaks out of the irons and goes in search of the innocent and trusting Maureen!

TOMB REVEALS SECRET

Meanwhile, Father Tom and Harry Whitman conduct their own private search for the witch Oona. Having learned from the pendant worn by Roderick that witches have their meeting places in graves, they head for the local graveyard. It is dark and quiet among the gravestones. Unable to see even a foot ahead, Harry stumbles upon an open tomb. He summons Father Tom and together they descend into the tomb. Once inside the damp, cold and cavernous tomb, they search for clues to the mystery of the Banshees.

But the place is as quiet—well, as quiet as a tomb! As they are about to give up the search and leave the underground, they hear a chorus of wailing voices and quickly hide behind a crevice in the wall. From this hiding place, they watch Oona and her band of witches enter the tomb and gather around a large clearing. Oona chants some mystical verse and angrily stabs a pin into a doll.

"Maureen Whitman, Maureen Whitman," she repeats with a vengeance! Father Tom and Harry jump out of hiding and reveal themselves to the Banshees. Oona tells them that she'll not rest until every Whitman is dead. Again she stabs the doll with a pin intended for the heart of the lovely young Maureen.

Harry, in a desperate attempt to save his sister from a horrible death, seizes Oona and drives a knife through her body. As she lay bleeding and seemingly near death,

Lord Edward is distraught over the murder of his son, Sean.

Oona whispers, "Born in fire, dies in fire."

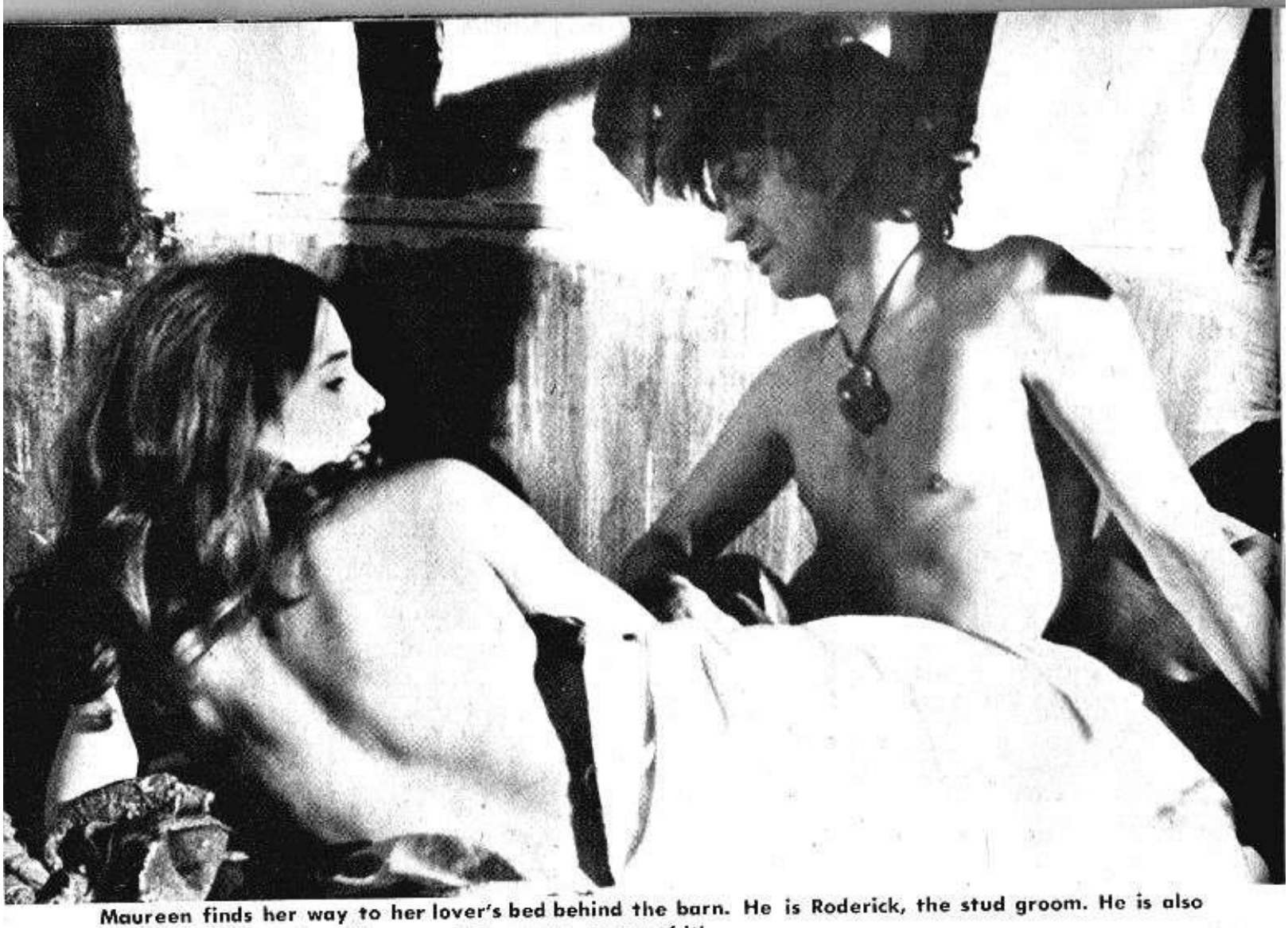
Thinking that the guards have captured the stud groom, Lord Edward goes down to the dungeon to learn from him the whereabouts of Oona. But when he arrives, he sees that Roderick is not there. "I thought you said you had him chained up," he screams to his guards.

He will go in search of Roderick himself. He orders his daughter Maureen to remain in the dungeon for safety and he locks her in to insure this.

"You will not open this door to anyone until we return," he orders.

As soon as Lord Edward and his guards leave, Mau-

Daughter Maureen and a priest, Father Tom, look on as Lady Patricia undergoes further mental disorder.



Maureen finds her way to her lover's bed behind the barn. He is Roderick, the stud groom. He is also the Sidhe, although neither one of them are aware of it!

reen hears footsteps outside the dungeon. She is paralized with fear! She hears a voice pleading at the door. "Please Maureen, there'll be no more killing. Please let me in. There's no longer a power over me." *And he really believes this is so!* It's Roderick, of course. Believing that her lover tells the truth, Maureen opens the door for him.

KILL THE SIDHE!

Though he means to take Maureen in his arms as a lover would, it is beyond his power to do so. He is once again robbed of his role as a man and has returned to his role as the Sidhe. Oona's powers worked their evil before she was stricken down by Harry!

So, instead of his loving arms, Maureen is overpowered by the hands of a hairy monster! With his hands about her lovely throat, he almost succeeds in snuffing out her last breath. Lord Edward saves her when he comes upon the scene and attacks the Sidhe from behind.

It is a tense moment. At one point it looks as if the Sidhe has choked Lord Edward to death. But with a sudden surge of energy, Edward seems to be in power. Then the Sidhe gets another death grip on Edward and the audience is sure that Edward is finally done for. Suddenly there is a shot. Maureen has retrieved her father's gun and shoots the monster who once was her lover. Grasping the bloody mess which is his face, Roderick falls to the floor!

"You've killed him." Lord Whitman says to Maureen in relief. "You've set us free!"

Believing that he is at last free of the Banshee curse, Lord Whitman decides to abandon the castle in an effort to put behind him all the horrible past tragedies—the death of his son Sean, his young wife Patricia and the near-death of daughter Maureen. With the remainder of his family—Maureen and Harry—he takes to his coach with a few possessions and makes ready to leave the town forever.

But on the way out, Lord Whitman cannot resist the temptation to drop in on the funeral of Roderick, his ex-stud groom and Oona's avenger. He tells his driver to halt and he alone gets out of the carriage to look in on the funeral while Maureen and Harry wait in the carriage. An old weather-beaten gravedigger greets him and asks if he can be of some service.

Whitman tells the gravedigger that he would just like to lift the lid of the coffin to see for the last time the murdered Roderick. The gravedigger tries to warn him off (knowing the ways of the Banshees) but Whitman will not be put off. He forces open the lid of the coffin and, instead of a look of triumph, we see a look of horror on his face!

NO ESCAPE!

At this point, the audience is permitted to look into the coffin. IT IS EMPTY! There is no body lying in state! Only an old burlap bag! Suddenly, a terrible realization comes to Whitman *Born in fire, dies in fire!* His gun did not kill Roderick!! No weapon could. Nor could the hands of any man! Only fire can put an end to the life of a witch! RODERICK STILL LIVES!!

Haunted by the truth, Lord Whitman rushes from the graveside, across the field and back to his waiting coach and children. His eyes are wild with fear; he is sweating; his voice trembles as he yells to the driver to take off faster, faster, faster!!! There must be some place he can run to, some place where he can be safe from Oona's curse and the avenging Sidhe!

Inside the carriage he leans towards Maureen and speaks to her. She doesn't answer but sits staring ahead. When he touches her shoulder to get her attention, she slumps over. MAUREEN IS DEAD! Harry, too, seems to be staring ahead but when the Lord touches him, he slumps over. HE IS DEAD!

Lord Whitman is frantic with fear. There is no one to turn to now. He sticks his head out the window of the racing carriage and yells to the driver, "Hurry, faster, faster!" Then he looks up into the driver's face. IT IS RODERICK, THE SIDHE!!

There is no escape for Lord Whitman. The Banshee witch, Oona, has kept her promise!

THE END

Maureen has just been attacked by her lover, turned Sidhe and hairy monster. He was only carrying out the wishes of the Banshee witch!

QUICK QUIZ

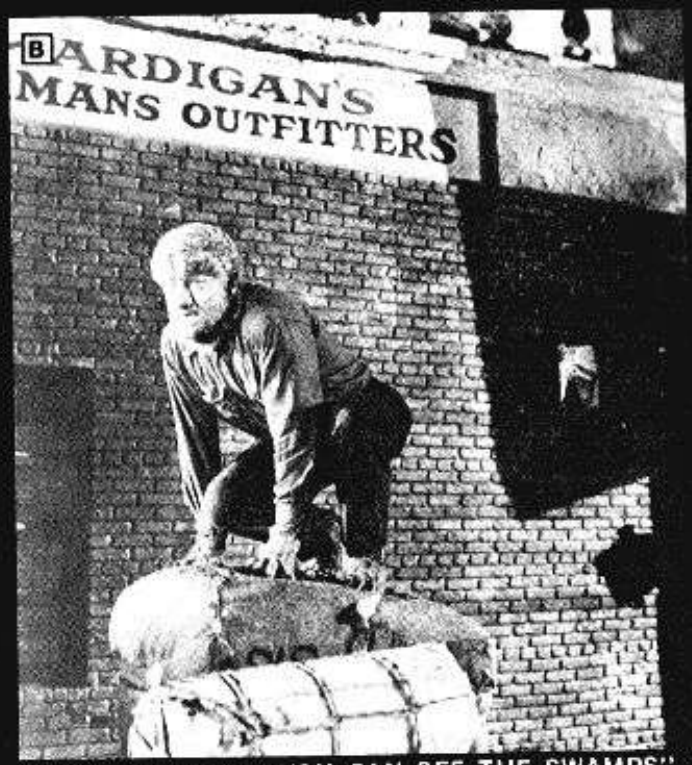
OK, WISE GUY! SO YOU THINK YOU KNOW YOUR MONSTERS, EH? HERE'S YOUR CHANCE TO SEE HOW SMART YOU ARE WHEN IT COMES TO THE WONDERFUL WORLD OF WEIRDOS . . . WHEN YOU HEAR A THUD, IT'S TIME TO BEGIN . . . T-H-U-D!

HOW TO SCORE:

5 CORRECT—OH, HAPPY DAYS. YOU DID GREAT. CONSIDER YOURSELF AN EGGHEAD (A HAIRY EGG HEAD THAT IS)
4 CORRECT—FINE AS WINE! GO GET YOUR BLOOD STAINED DIPLOMA.
3 CORRECT—YCCCCK! STILL A PASSING MARK THOUGH.
2 CORRECT—GO TO YOUR TOMB, KID! YOU CAN ONLY COME OUT ON COUNT DRACULA'S BIRTHDAY!
1 CORRECT—GHOUL. YOU'RE A FOOL. IT'S FAILVILLE FOR YOU, FIEND.

THESE TWO GUYS WENT ON THE WAGON RIGHT AFTER THEY SAW THIS SWINGING SIGHT. THEY STOPPED DRINKING IN THE MOVIE:

A. THE RETURN OF THE CRAZY GARBAGEMAN
B. VALLEY OF THE DRAGONS
C. DRACULA MEETS DAVID CASSIDY
D. FRANKENSTEIN CONQUERS THE N.Y. METS



"ON A CLEAR DAY YOU CAN SEE THE SWAMPS" WAS SUNG BY BOB DIELAN (SHOWN ABOVE) IN THE FRIGHT FLICK:

A. WAR OF THE COLOSSAL FLEAS.
B. 20,000 LEAGUES UNDER THE FISH POND.
C. FRANKENSTEIN MEETS THE WOLF MAN
D. CREATURE FROM THE CARWASH.

HERE IS THE CHAMPION GATECRASHER OF ALL TIME, FRANK FADE OUT. HE'S DOING HIS STUFF IN THE PICTURE:

A. THE 4D MAN.
B. THE CURSE OF CHICKEN LITTLE
C. KING KONG SINGS AGAIN.
D. THE MONSTER WHO FELL DOWN AND GOT A BOO-BOO.

D

TWO LADIES AND A SOMETHING HAVE THEIR HANG-UPS IN WHICH ONE THE FOLLOWING FUN-FILLED SCREAM CLASSICS:

A. THE HUNCHBACK OF NOTRE DAME WEARS BELL-BOTTOMS.
B. GODZILLA, SON OF A NICE OLD LADY IN NEWARK, N.J.
C. BLOOD OF THE VAMPIRE.
D. BATTLE OF THE 90-FOOT TALL FOOT.

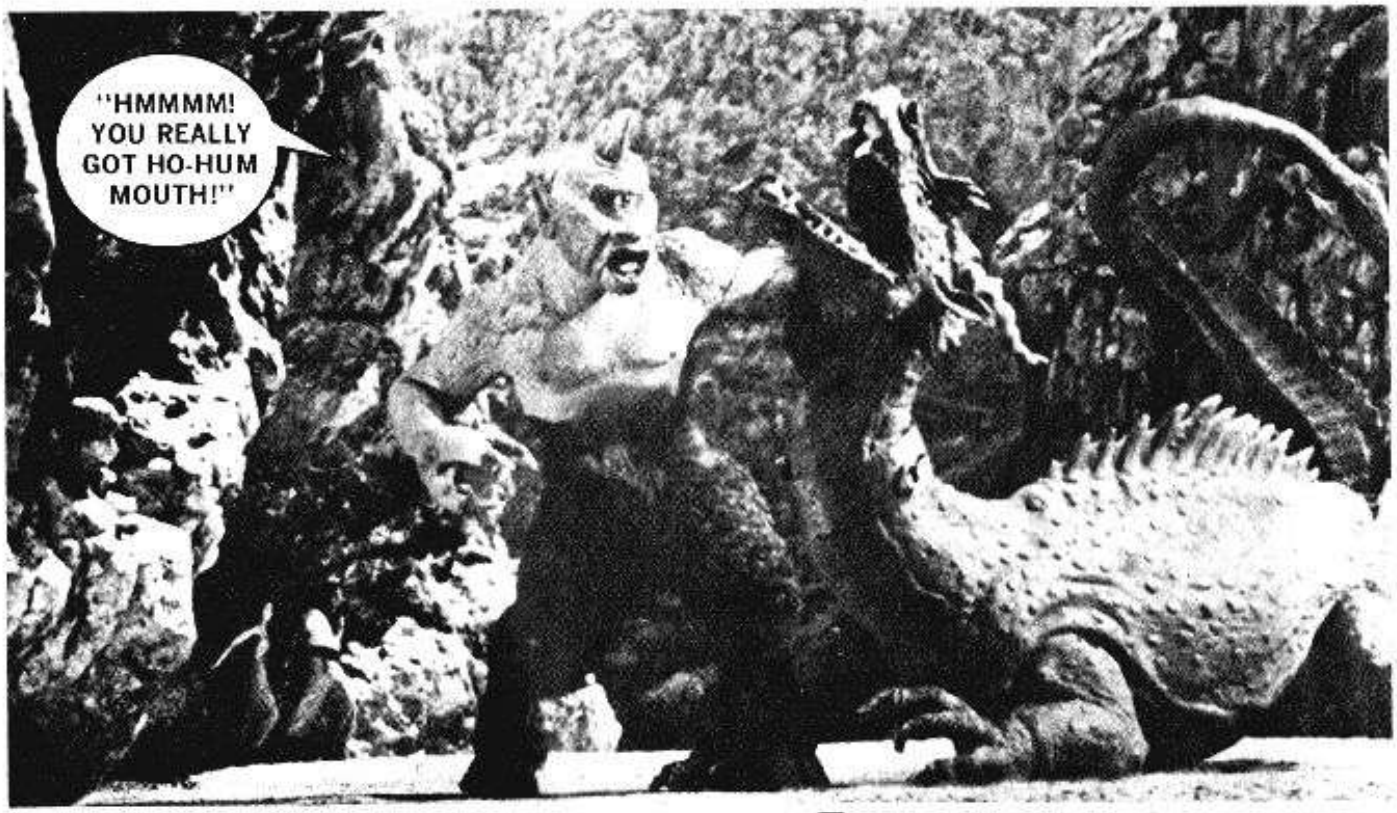
E

GETTING READY TO TAKE SOME NIFTY X-RAY PICTURES IS GOOD OLD DOCTOR MAYO FLUMM. HE WENT SNAP-HAPPY IN THE HORROR HO-HA HIT:

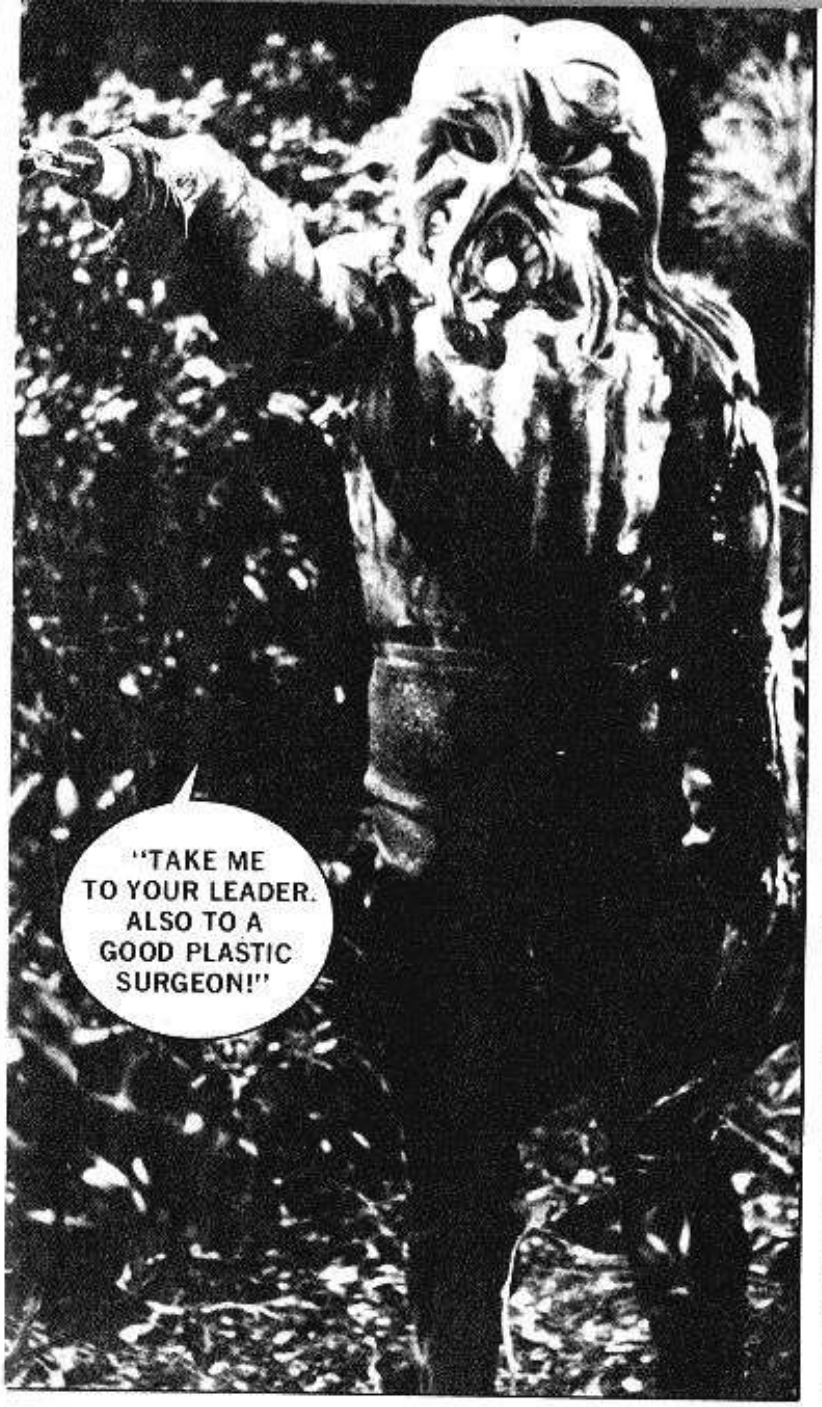
A. THE ALLIGATOR PEOPLE.
B. THE PHAMTOM OF THE DRIVE-IN MORGUE.
C. MIGHTY JOE YOUNG DOES HIS THING.
D. ATTACK OF THE CREEPING CRABGRASS.

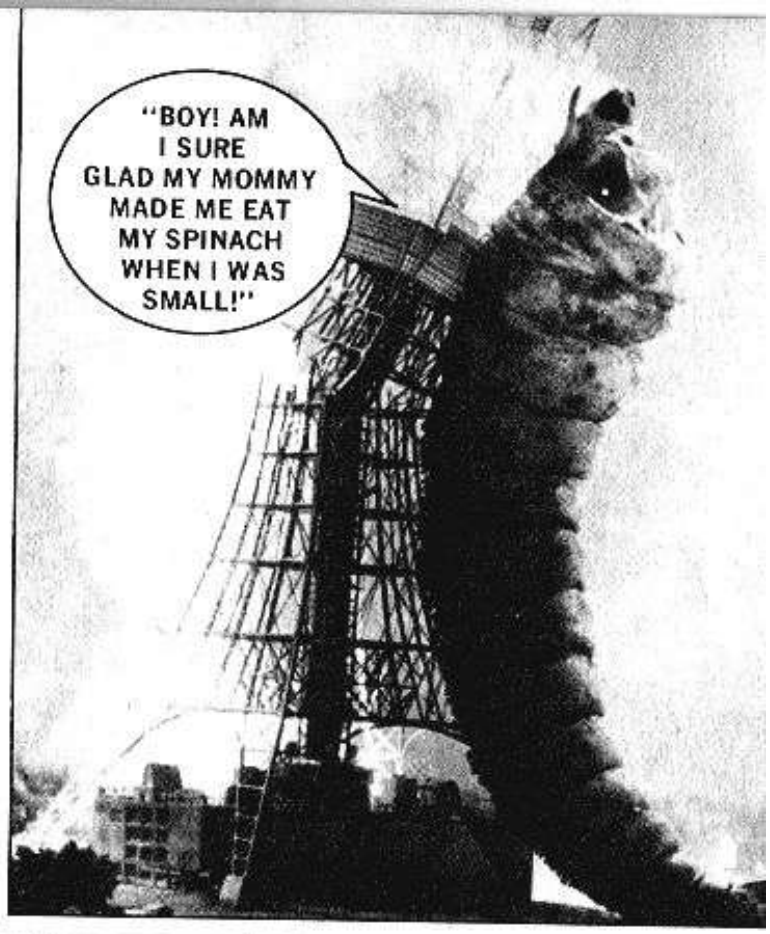
ANSWERS

A—VALLEY OF THE DRAGONS
B—FRANKENSTEIN MEETS THE WOLFMAN
C—THE 4D MAN
D—BLOOD OF THE VAMPIRE
E—THE ALLIGATOR PEOPLE



THE BIGGIES BREAK IT UP!


"TAKE ME TO YOUR LEADER. ALSO TO A GOOD PLASTIC SURGEON!"


"BOY! AM I SURE GLAD MY MOMMY MADE ME EAT MY SPINACH WHEN I WAS SMALL!"

"MAKE ME PAY A TOLL WILL THEY!!"

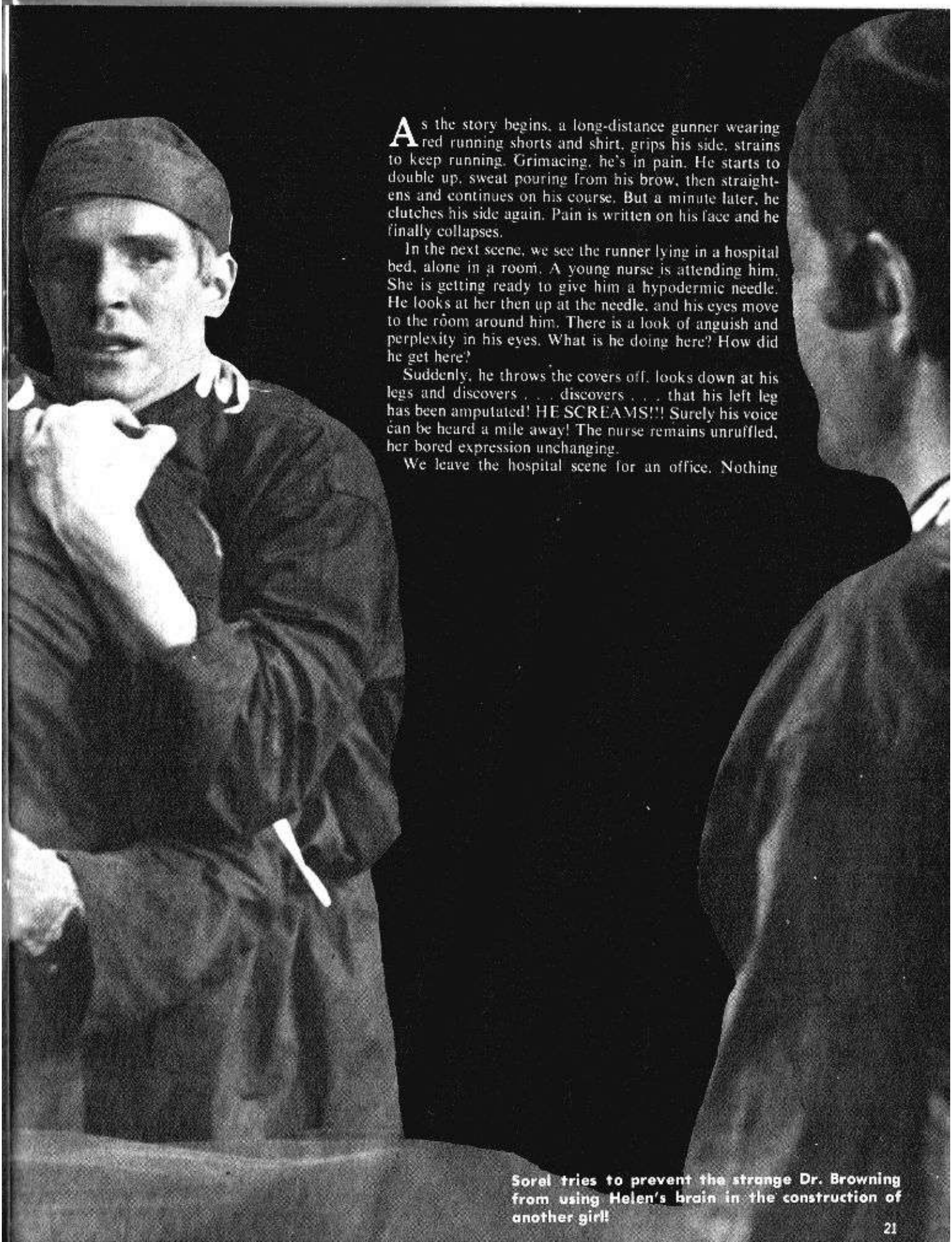
A movie of the superphysical:

SCREAM AND SCREAM AGAIN

So WEIRD,
so GROTESQUE,
so BIZARRE

--we guarantee a
SCREAM A MINUTE!!

starring Vincent Price,
Peter Cushing,
Christopher Lee



As the story begins, a long-distance gunner wearing red running shorts and shirt, grips his side, strains to keep running. Grimacing, he's in pain. He starts to double up, sweat pouring from his brow, then straightens and continues on his course. But a minute later, he clutches his side again. Pain is written on his face and he finally collapses.

In the next scene, we see the runner lying in a hospital bed, alone in a room. A young nurse is attending him. She is getting ready to give him a hypodermic needle. He looks at her then up at the needle, and his eyes move to the room around him. There is a look of anguish and perplexity in his eyes. What is he doing here? How did he get here?

Suddenly, he throws the covers off, looks down at his legs and discovers . . . . discovers . . . . that his left leg has been amputated! HE SCREAMS!!! Surely his voice can be heard a mile away! The nurse remains unruffled, her bored expression unchanging.

We leave the hospital scene for an office. Nothing

Sorel tries to prevent the strange Dr. Browning from using Helen's brain in the construction of another girl!

Konratz loses his hand in a bitter battle with Dr. Browning over organic transplants!

outstanding about the office, just a desk, cabinets, telephone. Two men are having an argument. One man is called Konratz Marshall Jones, the other Benedek (Peter Cushing). There seems to be a difference of opinion over some political situation that remains vague to the audience at this time. It is quite clear, however, that Konratz is being thwarted by Benedek.

For a brief moment, Konratz looks frustrated but soon that look is replaced by one of cold calculation. Konratz calmly places his hand on Benedek's shoulder. At first, it appears to be a friendly gesture, suggesting that the argument is over and Konratz is going to see things Benedek's way. Then we get a closeup of Benedek's eyes. They are turning glassy! Blood is trickling from his mouth! He slumps to the floor! Konratz has just murdered him! His hand on Benedek's shoulder was the murder weapon! With a tremendous show of strength, Konratz has cut off his victims blood supply by pressing on a major artery between the shoulder and the neck! A neat trick and a nice clean murder! A POLICE

AUTOPSY REVEALS THAT BENEDEK'S BODY HAS BEEN COMPLETELY DRAINED OF BLOOD!!!

In a dimly lit discotheque, a strobe light flashes upon the face of a sexy-looking blonde. She's Sylvia (Judy Huxtable). She is gazing at a tall, lanky young man across the room. He's Keith (Michael Gothard). He catches her eye, she gives him a slight smile, he smiles back. He crosses the room, takes her in his arms and they dance.

"How about going for a ride?" he suggests.

They get into Keith's sport car and speed along the open road. Sylvia looks very pleased with her pickup. He's good-looking, drives a groovy sports car. Yep, she's done alright for herself! While they ride, she lets him know that he's very appealing to her and that she's willing to do anything he might have in mind!

What normal guy can't read those signals! So he pulls off the road onto a dark secluded spot and starts to make love to her. But there's something very strange about the way this guy makes love! Sylvia becomes frightened and struggles to get out of Keith's grasp. This makes him angry and he gets a stronger grip on her. She manages to get out of her viselike grip and stumbles through the woods toward the road. But she is no match for the determined Keith! He grabs her, she SCREAMS, but the sound echoes through the dark lonely night and gets lost.

Superintendant Bellaver (Alfred Marks) hovers over the body of a girl found in the woods. She has been brutally murdered and raped. It's the body of Sylvia!

An American pathologist named David Sorel (Christopher Matthews) assists Professor Kingsmill in an autopsy on Sylvia's body.

"She was done in badly," says Kingsmill. "She was not only strangled and bashed in the head, but her jugular vein and wrists look like they've been bitten! Doesn't sound much like a sex crime, does it?" (By the way,

Konratz tortures the captured young lady by clipping off her finger with a clippers!

SYLVIA'S BODY WAS COMPLETELY DRAINED OF BLOOD!)

Investigation reveals that the murdered girl worked as a secretary to a Dr. Browning (Vincent Price). Superintendant Bellaver notifies the doctor by phone, giving him full details of the murder.

Dr. Browning takes the news rather badly. He seems to have been very fond of his former employee. "She's dead?" he says in a shocked voice. "Oh that's terrible! You don't believe in breaking things gently, do you?"

"She wasn't just murdered," explains Bellaver again. "If you know what I mean!"

The scene shifts abruptly back to the long-distance runner and the hospital room. He is lying in the same position, on his back. He wakes up with a start as if something suddenly occurred to him in his dreams. He looks frightened—very frightened. The same nurse comes into the room.

"What are they doing to me?" he asks.

She says nothing, just wears the same cold, blank expression we saw earlier. She stares at him then looks back at the hypodermic needle she is preparing. Sweat begins to pour from his brow and his eyes bulge with fear. He throws the bedcovers off again and discovers HIS OTHER LEG IS MISSING!!! He screams!

We're dying to hang around to see what's going on

Superintendent Bellaver is called in to investigate the strange death of Sylvia, found brutally murdered and raped!

Dr. Browning is creating another human body. He takes limbs and organs from living people and matches them up to form perfect composites, void of feelings and emotions!

with the runner. Why is he being chopped up in this way? But the director is no amateur at building suspense. So we must leave the runner and head for the open fields. It is daylight. Green grass, mountains and wildflowers make the scene. A young couple, instead of drinking in the beauty of the landscape, are running through the fields. They're not running joyously as you would expect them to be doing; instead, they seem to be running for their lives!

Somewhere in the distance a soldier hunches over a pointed rifle. He releases the trigger—and fires. The young man falls and two soldiers take the frightened girl into custody. Waiting to interrogate her is none other than Konratz. This time he's dressed in the full uniform of a colonel.

"Why were you running away?" he asks the girl. But she sits tight-lipped and refuses to answer.

"You'll give us the information we want," says Konratz as he picks up a chicken leg and quietly eats off all the meat. Staring fixedly at the girl, he holds out his

Sorel examines handcuffed hand of Keith which Keith tore from his own body in order to escape the police!

hand and one of the soldiers places clippers in his extended hand. He cuts the bone in half with the clippers, still staring at the girl. He gets up and walks slowly over to her. He grabs her hand while the other soldiers hold her. He informs her that her boyfriend is dead.

"Will you tell me now?" he asks again. She says nothing. Konratz places the clipper over her finger and cuts it off!! SHE SCREAMS!!!

Commander Schweitz is angry at Konratz. He is reprimanding him for the sloppy way in which he handled the escaping young couple. "You tortured them," the commander accuses.

"No," retorts Konratz, "I interrogated them.

"This time you have gone too far," says the angry commander. "You are corrupt. You are relieved of your duties!"

The commander turns his back on Konratz indicating that the discussion is over and Konratz is expected to leave. Konratz, however, is not a man to be spoken to in this manner. Taking advantage of the commander's turned back, he sneaks up behind him and grabs Schivetz by the shoulder. Before the commander can put up any resistance, Konratz is already putting superhuman

pressure on the commander's neck artery. The glassy stare and blood trickling from the mouth tells us that Konratz has put an end to Schweitz, employing the same technique he used on Benedek!

Have you been wondering about the poor runner? Well, we'll get back to him now. He's still flat on his back staring wide-eyed at the nurse who has come in to feed him. You see, he is unable to feed himself. He tries desperately to shrug off the covers. The effort is almost too much for him, but he finally succeeds. We find that BOTH HIS ARMS ARE MISSING!!! He is now a basket case! HE SCREAMS!!!

Dr. Sorel discusses Sylvia's death with Detective Bellaver. "There's hardly any blood at all in the body," says Sorel. The jugular vein's been severed."

"What happened to the blood?" asks the detective. They look at each other and wonder!

After a thorough investigation, the police trace the dead girl's last evening to the discotheque. They pay a visit to the club to interrogate some of the patrons and also to warn the girls to be on the lookout for any stranger who might be suspect.

In an attempt to capture the crazed killer, the police set up a volunteer policewoman named Helen Bradford (Judi Bloom) to act as a decoy. Dr. Sorel accompanies the brave Helen to the discotheque where she will be planted to try and track down the murderer. Soon Sorel leaves and Helen is left alone to do her job. One of the girls who saw Sylvia on the night she was murdered has promised to help Helen search for the stranger. She crosses the room to Helen and whispers that he's just entered the discotheque.

"Where did he go?" the girl says, looking around for him. "He was here just a minute ago!" She scans the poorly lit room again and spots him. "Don't look now," she tells Helen, pointing to a corner. "He's over there."

This is Helen's clue to start working. She smoothes her dress down and rearranges her hair. After all, if a girl is going to pick up a guy, even a killer, she's got to look attractive! She slinks over to the corner where the stranger is leaning against the wall and asks, "Are you going to buy me a drink?" He invites her for a ride instead. She tells him she's expecting someone in five minutes and doesn't think she ought to leave.

"We can be back by then," the stranger assures her.

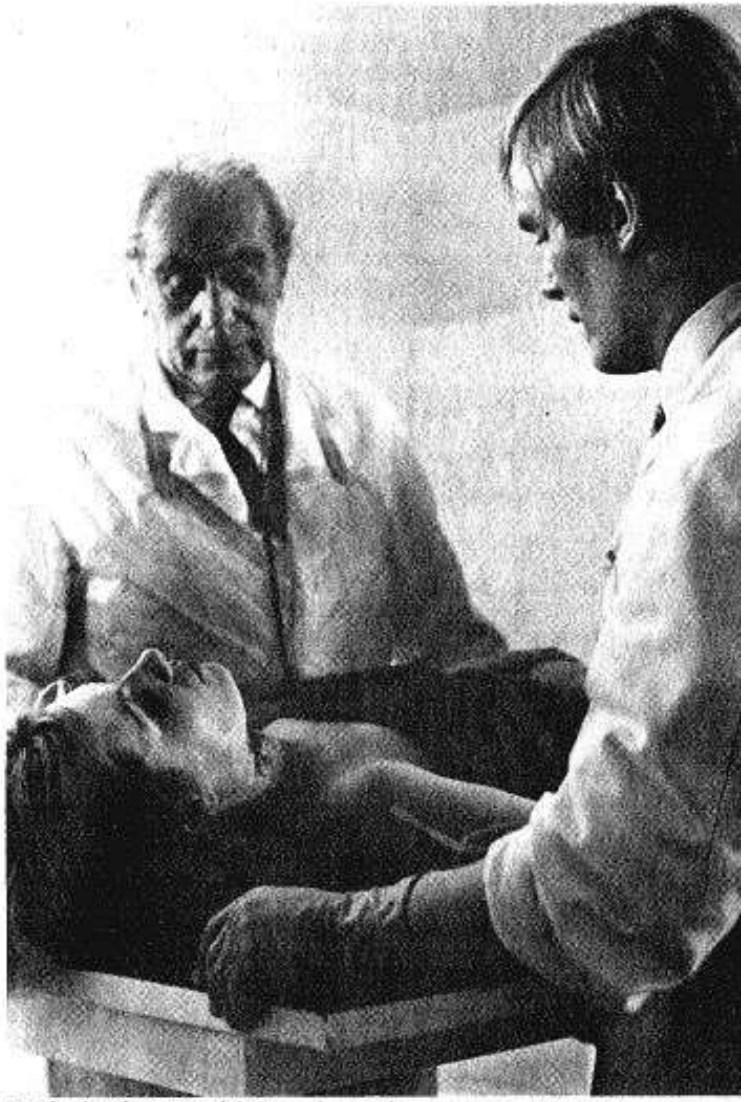
"But what can we do in five minutes?"

He smiles and leads her out of the discotheque towards his car. She has an electronic device planted in her shoe and when the police see her leaving the discotheque they follow in an unmarked police car. When the stranger pulls off the road with Helen and comes to a stop in a clearing behind some bushes, the police get out of their car and hide behind the bushes to get a closer view.

At first, it look as if the stranger is trying to make love to Helen. His head is bent over her face and there seems to be nothing unusual about the struggle between a girl and a guy who's trying to get fresh with her. Closer observation, however, reveals something most unusual. Instead of kissing her, the man has his teeth on Helen's neck.

"He's acting like a bloody vampire," yells one of the cops.

Aware that he's been spotted, Keith jumps out of the car leaving Helen unconscious. His takeoff is so swift



Pathologist David Sorel performs a post mortem which reveals that the body has been sucked dry of blood, giving the appearance of VAMPIRES at work!

that the cops abandon their chase on foot and pursue the running Keith by car.

"Sir, we've got a signal," says one of the cops in response to a shrill bleeping sound. "Her shoe must still be in the car! We're on his trail. He's headed west!"

As they get hotter on the suspect's trail, the bleeping gets louder and faster. "He's within a mile. He's headed for the quarry!"

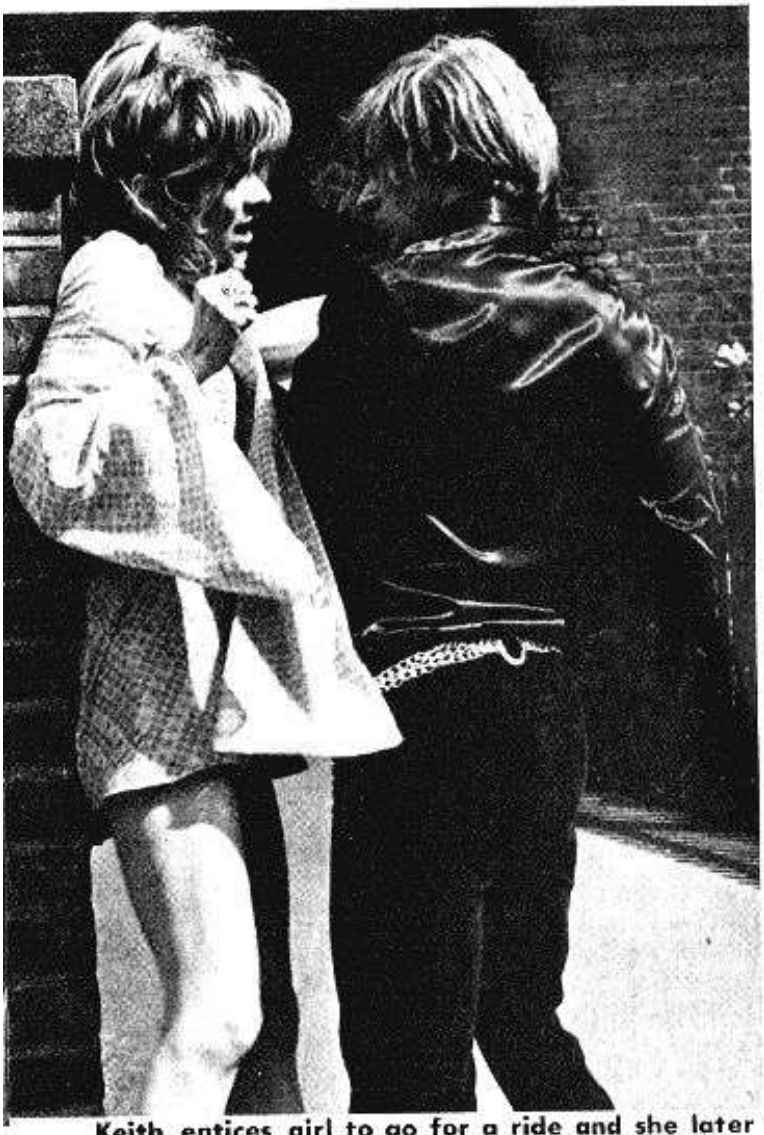
They catch up with the escaping Keith at the end of a deadend road leading to the quarry. With no place further to drive, and with the cops converging on him, Keith jumps from his car and fights the half dozen lawmen, one by one, knocking each one out. How can one man take on six strong lawmen? It's superhuman!

Before the stunned men have a chance to take up the pursuit again, Keith has made his way up the steep walls of the quarry. The police watch in awe as Keith claws the quarry walls like some kind of a super spider. It's a tense moment when he loses his footing, tries desperately to hang on, then falls—1000 feet to the rocky ground below! The lawmen rush up to him, expecting to find him dead. Instead, he is only momentarily stunned. How could he have survived that fall?

They seize Keith and handcuff him to the bumper of the police car while they radio in that the suspect has been captured and is being brought into custody. In his anger, the captured Keith roars like a wild beast and strains to get free. AND IN THE NEXT INSTANT, HE DOES GET FREE! By the time the superintendent discovers that he's lost his prisoner, Keith is out of sight.

"How could he have snapped my steel handcuffs?" says the perplexed superintendent.

"He didn't," answers Sorel. "He ripped his hand off!" Sure enough, the ragged edges of the hand, above the wrist, can be seen as the hand hangs in the handcuff at-



Keith entices girl to go for a ride and she later becomes one of his blood-sucking victims!

tached to the bumper! Sorel removes the hand from the bumper and puts it into his medical bag. There's something definitely strange about that hand!

"How come he didn't bleed to death?" asks the superintendent.

"Because there is no blood," answers Sorel. Of course, that's what's so strange about the hand —THERE WAS NO BLOOD DRIPPING FROM IT!!!

Watching the doctor put the hand in his bag, the superintendent is curious. "You're not thinking of stitching that back on, are you?"

"No," answers Sorel. "I want to study it. The tendons and muscles do not appear to be human!"

"In that case," suggests the superintendent, "you'd better bring the hand in for safekeeping. If it's as unusual as you say it is, it might get up and walk away!"

The police stay hot on Keith's trail and they finally follow him to Dr. Browning's house. Just when they think they've got him again, he eludes them by jumping into a tremendous vat of acid in the doctor's barn. He slowly disintegrates before everyone's astonished eyes!

Why did Keith come to Dr. Browning's place? What was all that acid doing on the premises? The police ask Dr. Browning these questions. Browning is very patient and gentle with the police. He suggests that Keith may have committed suicide in a psychotic state of self-punishment. He further explains that the acid is for some experiments he's doing—very important experiments.

When Sorel examins the hand in his own laboratory, he discovers that it is not like a human hand. His work completed for the day, Sorel leaves his assisting nurse to clean up. He goes home. She is now alone in the quiet laboratory. The hand lies eerily on a shelf. There is a faint noise outside the door. Another nurse slips in like a cat on the prowl. Her face is familiar. She's the same nurse who attended the runner! You remember, the poor fellow with both legs and arms amputated! What does she want here?

Dr. Sorel's assistant discovers the prowler and asks her what she wants. In answer, the prowler gives the assistant one swoop of her hand. THE ASSISTANT SCREAMS!!! Then she falls dead! Only someone with perhuman strength could kill with just one blow!

A politician named Fremont (Christopher Lee) informs Konratz that he must persuade Scotland Yard to destroy all evidence on the bizarre vampire killings. By using threats and blackmail, Konratz accomplishes this task.

But Dr. Sorel is convinced that there's more to the killings than meets the eye. He believes that some very interesting and hidden information lies in Dr. Browning's mansion. He's bent on solving the mystery and asks Helen Bradford (the policewoman) if she will continue the investigation with him even though it has officially been dropped by Scotland Yard.

They take off in Sorel's car to Dr. Browning's house. He wants to further investigate the acid in Browning's barn and tells Helen to stay in the car as a lookout. When he lifts the trap door to the acid vat, he finds it empty! He thinks he hears a warning from Helen but when he gets outside, she's gone. Unable to locate her, he proceeds to break into the main house. It's a mansion, an awesome place full of doors, rooms and passageways.

He locates a secret door and when he opens it, he finds himself in a large, modern operating theatre, complete with closed-circuit television and refrigerators containing parts of bodies! Keith's missing hand is among the treasures! There is also a couple of arms and legs and – hey, what's that? A HEAD? Yes, it is a head! THE HEAD OF THE RUNNER!!!

The scene shifts. Superintendent Bellaver confronts Konratz with his suspicions that Konratz is carrying on some weird undercover activities. To prevent further in-

After a high-speed chase, the police capture their vampire killer.

vestigation, Konratz kills Bellaver with his "pressure-on-the-shoulder" technique!

Back to Browning's operating room. Browning enters in surgical garb and discovers Sorel snooping around. He decides to tell all to Sorel. Sorel listens fascinated and alarmed as Browning tells him that the operating theatre is his workshop for the creation of human bodies. He has perfected a way of taking limbs and organs from living bodies and matching them to form perfect composites who pose as human beings—but without feelings or emotions. The runner, Browning informs Sorel, is just one body used for the perfection of its limbs!

To illustrate, Browning goes to one of the huge refrigerators and brings out the incomplete body of a girl whom he is about to complete with a brain!

"She's been assembled piece by piece," he says, proudly.

"So you've created life," Sorel says in disgust. "You've been playing God!"

"God is dead!" Browning announces with pride. "Man is God now!"

At that moment, Helen Bradford, lying unconscious on a stretcher, is rolled into the operating theatre. Browning explains that *she* will supply the brain for his incomplete girl!

Sorel grabs a scalpel from the operating tray and holds it to Browning's throat. "It's no use," says Browning. "I'm one of them!" With superhuman force, Browning flings Sorel across the room. His body hits the wall then slumps to the floor.

During the fight, Konratz has entered the room. He's come to warn Browning that he must stop the experiments because his activities are now under suspicion. Browning protests. "You can't stop me now. This is my life's work. I must continue!"

But Konratz is under orders: he must stop the doctor at all costs. They engage in a struggle whereby Konratz directs Browning to another vat of acid, this one within the operating room. But Browning strikes the last blow—he throws Konratz into the acid! HE SCREAMS! We see him disintegrate!

Enter Fremont. Now at last we learn who Fremont is. HE'S THE POWER BEHIND THE TRANSPLANT SCHEME: He tells Browning that the world is just not ready for a race of superhumans and that they must halt their work. He prevents Browning from operating on the kidnapped Helen. Sorel regains consciousness and escapes with Helen.

Browning, feeling thwarted in his work, decides that he can no longer justify his existence. In a dramatic scene, he jumps into the vat of acid—and disintegrates!

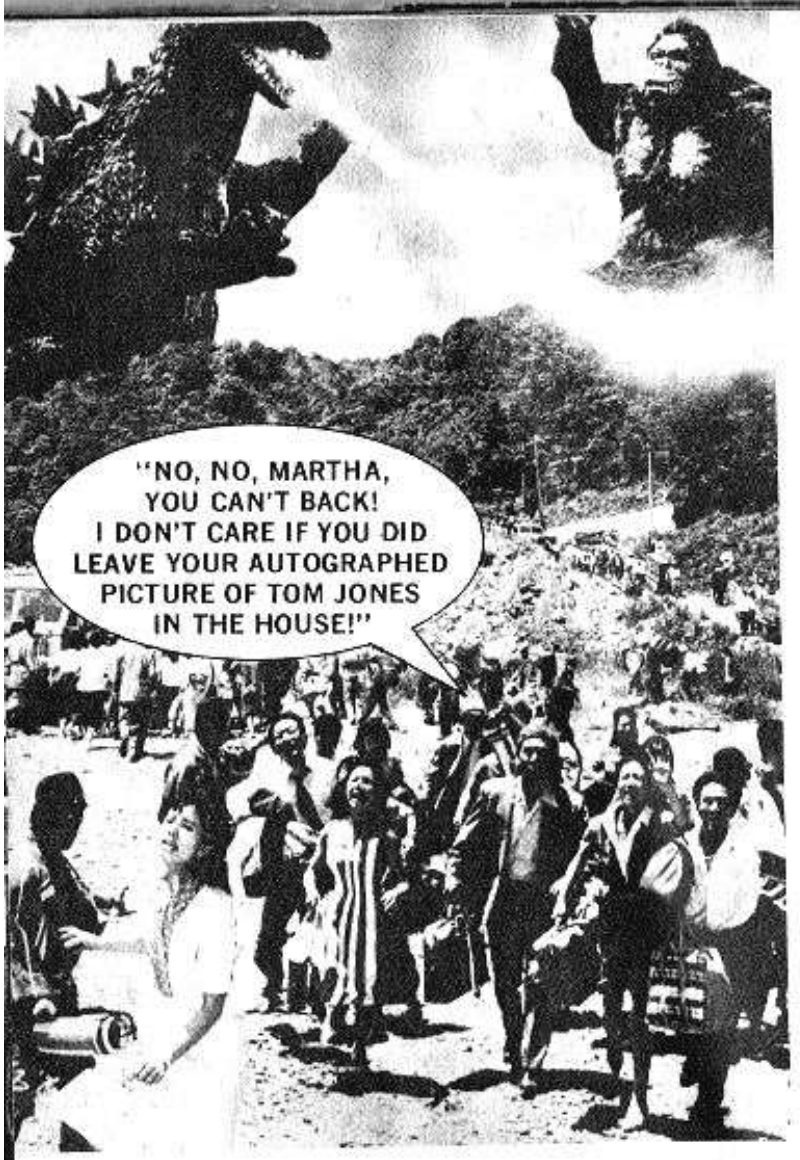
By one means or another, all the superhuman people have been destroyed. Only Fremont remains. HE'S ONE TOO!!! But there's no one left who knows that he's nothing more than a conglomeration of hand-picked body parts! Even Sorel, who is waiting outside for him with Helen, doesn't know.

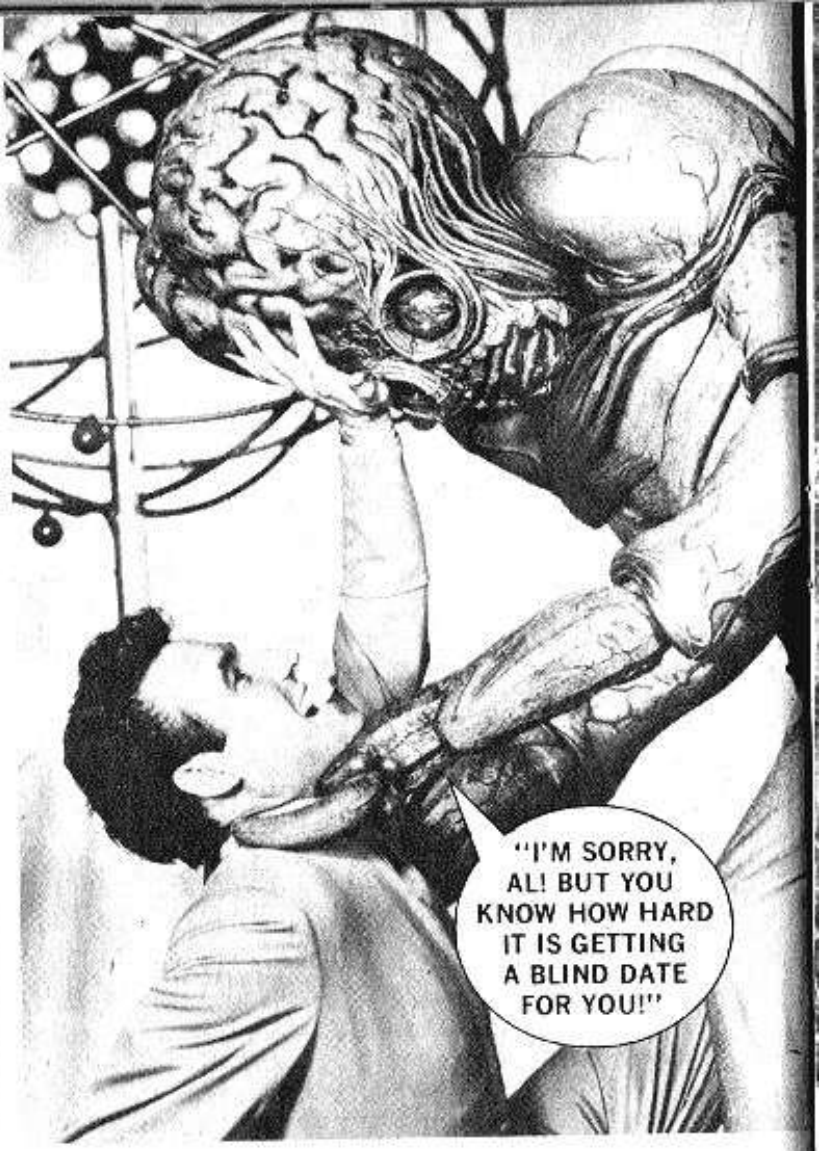
Sorel asks Fremont, "Is it all over sir?"

"No," Fremont replies, "it's only just beginning!"

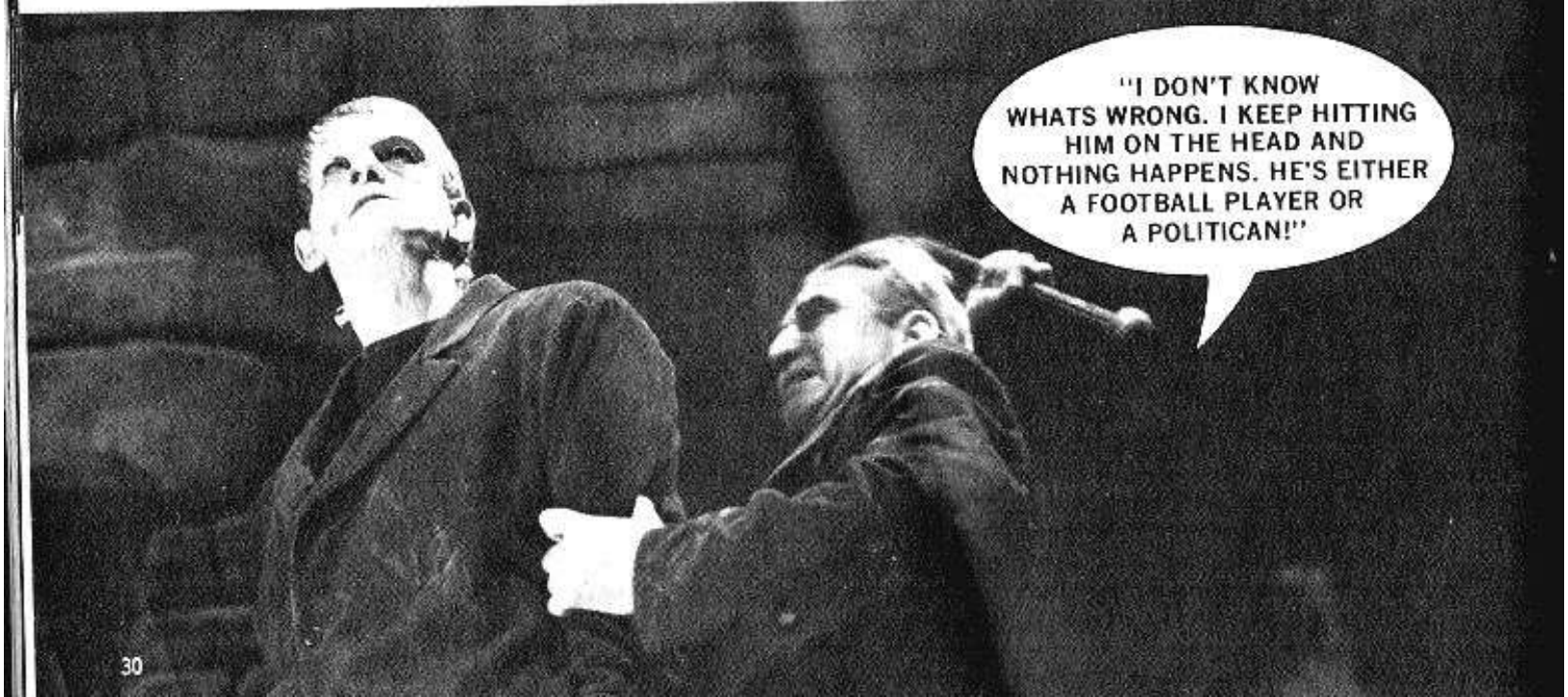
THE END

With the help of Fremont, Sorel and Helen are able to make their escape from the mad Dr. Browning!


"NO, NO, MARTHA, YOU CAN'T BACK! I DON'T CARE IF YOU DID LEAVE YOUR AUTOGRAPHED PICTURE OF TOM JONES IN THE HOUSE!"


"I'M SORRY, AL! BUT YOU KNOW HOW HARD IT IS GETTING A BLIND DATE FOR YOU!"

HOWL MAKERS


"I DON'T KNOW WHATS WRONG. I KEEP HITTING HIM ON THE HEAD AND NOTHING HAPPENS. HE'S EITHER A FOOTBALL PLAYER OR A POLITICAN!"

"YOU GOT 'EM A LITTLE BOO-BOO!"

"HEY, MAC, CAN YOU SPARE A DIME A- - - -HMMM! WHY DO THEY ALL RUN AWAY? COULD IT BE MY BREATH?"

HORROR HEE-HAW

"YOU KNOW WHAT I MISS, IGOR! A BOX OF MARSHMELLOWS, THAT'S WHAT I MISS!"

"GO ON, GLORIA, PUT THE HELMET ON! THE HELMET ON! THEN WE CAN ALL PLAY MY NEW GAME, ELECTRICAL BRIDGE!"

"I'VE LEARNED MY LESSON! NEXT TIME I'LL THROW MY NEWSPAPER INTO A LITTER BASKET!"

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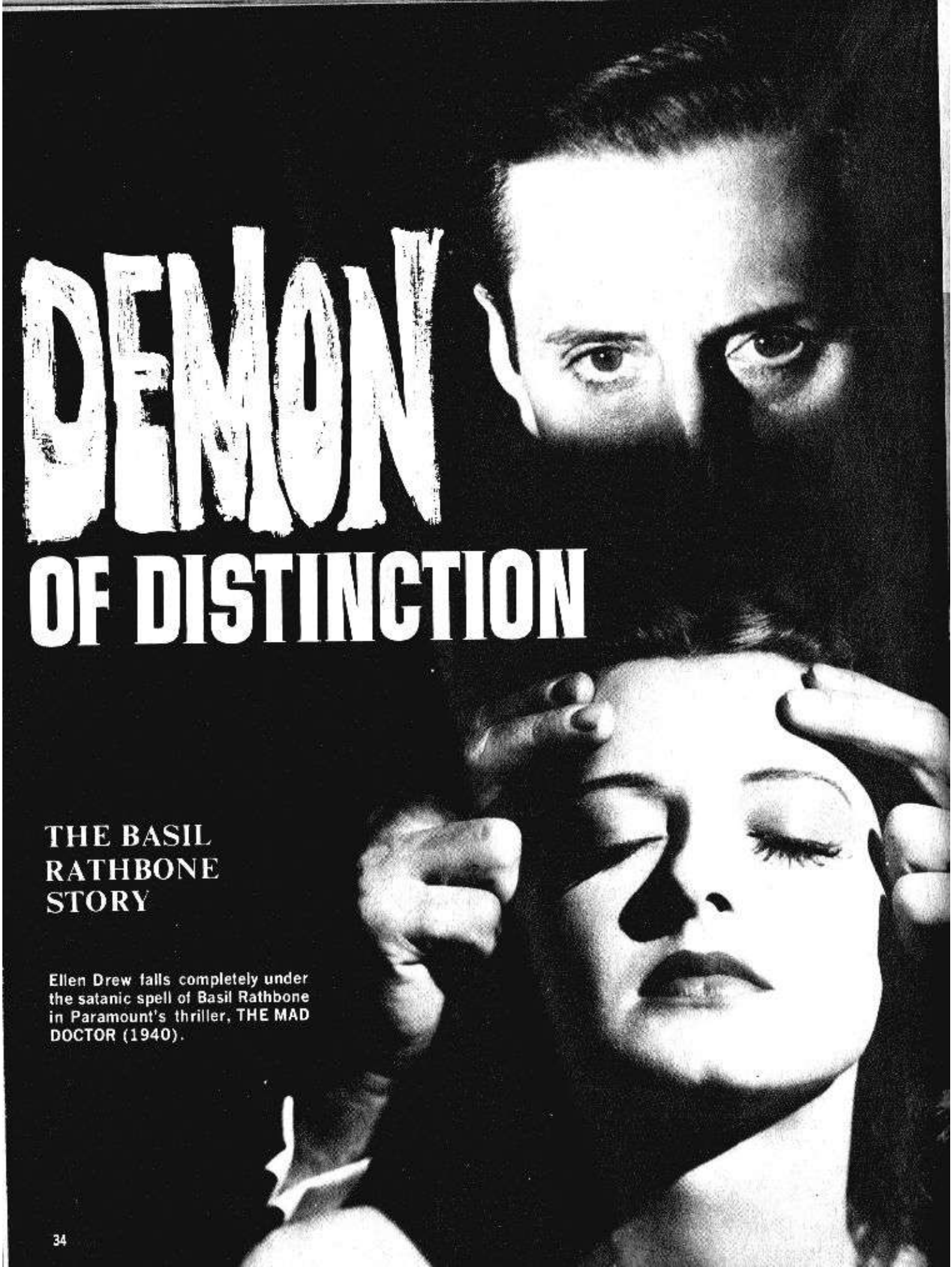


DEMON OF DISTINCTION

THE BASIL RATHBONE STORY

Ellen Drew falls completely under the satanic spell of Basil Rathbone in Paramount's thriller, THE MAD DOCTOR (1940).

Though the general public would equate Basil Rathbone's name with Arthur Conan Doyle's famous fictional detective, Sherlock Holmes, serious historians would recall his swashbuckling costume villians in CAPTAIN BLOOD, ROBIN HOOD, etc. Fright film fans believed his unique, sardonic talents were used to better advantage in the handful of chillers he made, especially during the thirties and forties, which occasionally over-lapped his HOLMES films from time to time.

Rathbone was born in Johannesburg, South Africa, June 13, 1892. His father was a mining engineer, prospecting this undeveloped frontier for hidden gold and diamond mines. Following the eruption of the Boer War, his father sent young Basil and his sister back to England to complete their schooling. Upon reaching the age of 18, he embarked upon a chosen career as an insurance agent, but soon became bored and decided to become an actor instead.

Shortly after, he quit his job and joined his cousin's stock company. His first stage role was "Horatio" in Shakespeare's TAMING OF THE SHREW. In 1912, the young actor traveled to America for the first time when the Shakespearean Company was brought over to tour the continent.

After completing a period of distinguished service as a captain in the Liverpool Scottish Regiment during World War I, he returned to the stage. In 1920, he officially became a "star" when he starred in the title role of PETER IBBETSON in London. The following year he made his film debut in THE FRUITFUL VINE. In 1925, he journeyed to Hollywood to make his first American film, THE MASKED BRIDE with Mae Murray.

Though his impressive profile and impeccably-dressed figure earned him a minor reputation in films, Rathbone's fortunes didn't rise until the arrival of sound. His rich, crisp, diction enabled him to obtain a better variety of roles the evil Mr. Murdstone in DAVID COPPERFIELD, and outstanding villainous portraits in classics like ANNA KARENINA, ROMEO AND JULIET and ROBIN HOOD.

In 1937, Rathbone essayed probably one of his first "horror" characterizations as a homicidal wife-murderer in the British thriller, LOVE FROM A STRANGER. The following year, Director Rowland V. Lee cast him as Wolf von Frankenstein in one of the most unforgettable films of all time, Universal's SON OF FRANKENSTEIN. The film not only established

Bail Rathbone ghoulishly portrays a corpse lusting for revenge in ALP's horror spoof, COMEDY OF TERRORS (1964).

Ygor (Bela Lugosi) (L.) reveals to Dr. Frankenstein (Basil Rathbone) the still-alive body of the Frankenstein Monster (Boris Karloff) in Universal's, SON OF FRANKENSTEIN (1939).

Director goes over brain surgery scene with Rathbone in rare production shot from UA's THE BLACK SLEEP (1956).

Basil Rathbone supervises gruesome makeup being applied to Vincent Price for a horrific scene in AIP's TALES OF TERROR (1962).

Rathbone's reputation with horror films, but gave him the opportunity to work with Karloff, Lugosi and Atwill for the first time.

As the sone of Dr. Frankenstein, he returns to the family castle and decides to revitalize the Monster after discovering it is still alive. Rathbone's performance as the well-meaning scientist discovering his father's creation going out of control, was extremely effective. The film departed so much from the norm, that one critic wrote:

"It's a fascinating film, if only for its art direction, lighting, sets and overall visual elegance. Via constant rain, thunder and gloom, it creates its own nightmarish world. We never see the sun or sense the fresh air, and the only trees we see are all dead. It's one of the most exciting, and certainly one of the most Germanic, visual moods to be created by any Hollywood film."

That same year, another turning point came in Rathbone's career when 20th Century Fox cast him as Sherlock Holmes in HOUND OF THE BASKERVILLES. If ever an actor and role were perfectly cast, it was in this faithful film version of Doyle's novel. Nigel Bruce, a familiar British actor was also ideally cast in the role of Doctor Watson. In this stylish, elaborate production, a fine supporting cast included John Carradine and Lionel Atwill who portrayed red herrings.

Amidst the eerie sequences of mist-covered bog surrounding the ancient Stonehenge ruins, the monstrous phantom dog sinisterly tracks down it's victims. The film also included a mood-filled seance sequence skillfully recreated to please the most stubborn of Doyle fans.

After completing a sequel of the ADVENTURES OF SHERLOCK HOLMES, Rathbone returned to Universal in late 1939 to star in the psuedo-historical thriller, TOWER OF LONDON. In this 15th century gruesome melodrama, Rathbone's portrayal as the sinister hump-backed Richard of Gloucester who ruthlessly schemed to obtain possession of the Throne of England, reached the peak of his screen villainy.

He was teamed with Karloff again, who portrayed his obedient henchman Mord, a club-footed, Royal Executioner. His particular pastime was chopping off royal heads in the courtyard and using torture devices on helpless victims in the Tower.

Following an interesting role as a psychiatrist-murderer in Paramount's elaborate melodrama, THE MAD DOCTOR (1940), Rathbone returned to Universal again to co-star with Lugosi as red herrings in a typical "murder in the mansion" chiller, THE BLACK CAT.

In February 1942, after Universal Pictures acquired the rights to Sherlock Holmes, the studio wisely signed Rathbone and Bruce to repeat their famous characterizations in what eventually turned out to be a tremendously successfully series. Aside from updating the series, Universal provided superb background music and maintained fine production values for each feature.

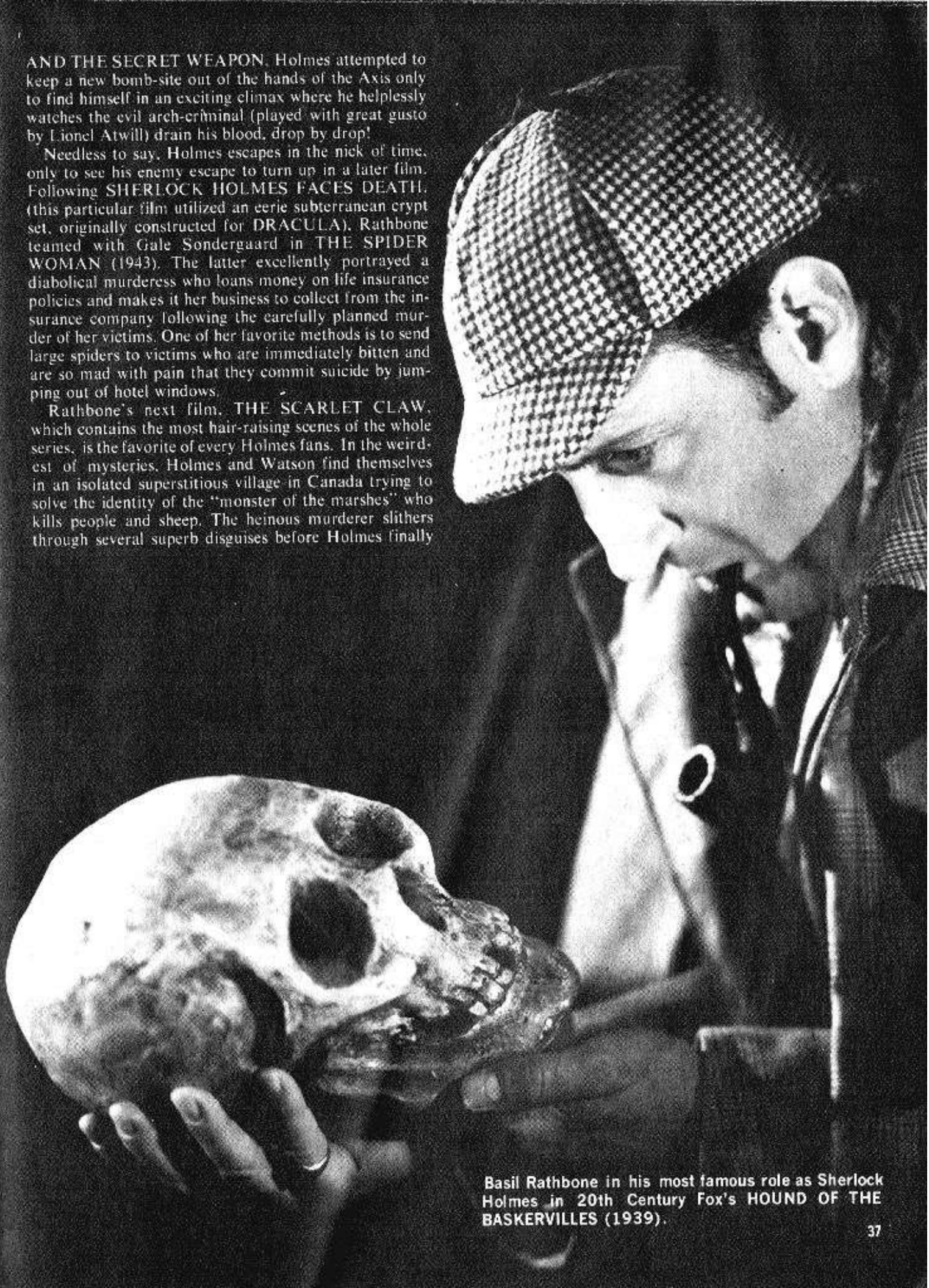
In the first one of the series, SHERLOCK HOLMES AND THE VOICE OF TERROR, the famed team captured a nest of saboteurs and Nazis terrorizing London. A huge bombed-out church set used in the climax turned up 2 years later in the final entry of the Universal series, THE MUMMY'S CURSE.

In the next installment, SHERLOCK HOLMES

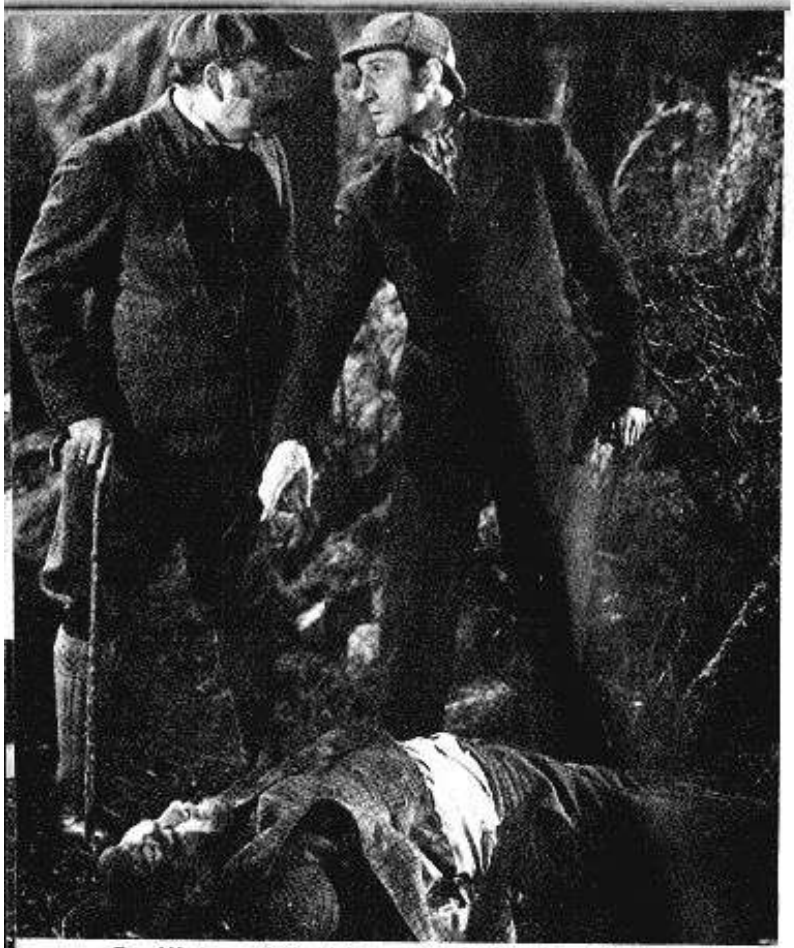
AND THE SECRET WEAPON. Holmes attempted to keep a new bomb-site out of the hands of the Axis only to find himself in an exciting climax where he helplessly watches the evil arch-criminal (played with great gusto by Lionel Atwill) drain his blood, drop by drop!

Needless to say, Holmes escapes in the nick of time, only to see his enemy escape to turn up in a later film. Following SHERLOCK HOLMES FACES DEATH, (this particular film utilized an eerie subterranean crypt set, originally constructed for DRACULA), Rathbone teamed with Gale Sondergaard in THE SPIDER WOMAN (1943). The latter excellently portrayed a diabolical murderess who loans money on life insurance policies and makes it her business to collect from the insurance company following the carefully planned murder of her victims. One of her favorite methods is to send large spiders to victims who are immediately bitten and are so mad with pain that they commit suicide by jumping out of hotel windows.

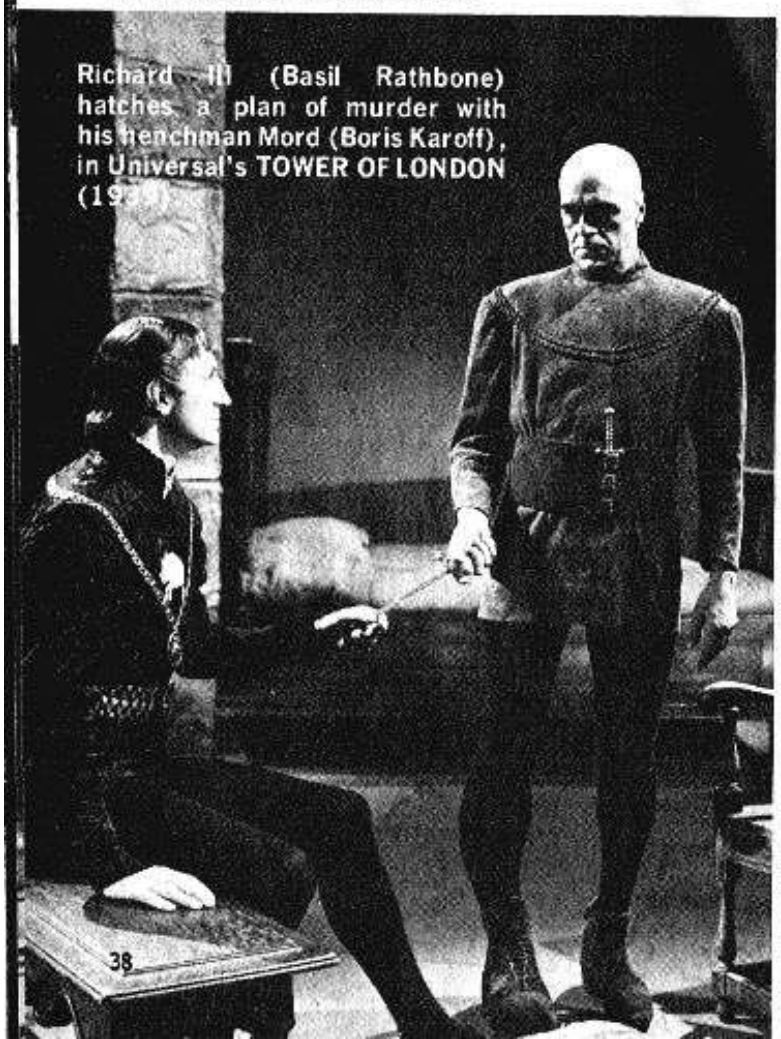
Rathbone's next film, THE SCARLET CLAW, which contains the most hair-raising scenes of the whole series, is the favorite of every Holmes fans. In the weirdest of mysteries, Holmes and Watson find themselves in an isolated superstitious village in Canada trying to solve the identity of the "monster of the marshes" who kills people and sheep. The heinous murderer slithers through several superb disguises before Holmes finally



Basil Rathbone in his most famous role as Sherlock Holmes in 20th Century Fox's HOUND OF THE BASKERVILLES (1939).



Dr. Watson (Nigel Bruce) and Sherlock Holmes (Basil Rathbone) discover the four-legged monster's latest victim in 20th Century Fox's HOUND OF THE BASKERVILLES (1939).



Richard III (Basil Rathbone) hatches a plan of murder with his henchman Mord (Boris Karoff), in Universal's TOWER OF LONDON (1939).

creates his own disguise to unmask the ingenious murderer.

The next one of the series also contained enough horror to keep the most insatiable fans satisfied. In PEARL OF DEATH, Holmes not only had to unravel the mysterious disappearance of the Borgia Pearl, but had to confront the most hideous monster of his career, the CREEPER (Rondo Hatton), who was responsible for the gruesome "spine breaker" murders.

HOUSE OF FEAR, WOMAN IN GREEN, PURSUIT TO ALGIERS and TERROR BY NIGHT were other Holmes films that followed. The series petered out in DRESSED TO KILL (1946) when Rathbone decided not to renew his contract with Universal for more Holmes films. The actor feared that the character was stifling his career.

Shortly before he passed away, he complained, "I became so identified with Holmes that whenever I appeared on the set, it wasn't 'Hello Rathbone' it was 'Hello Holmes."

Abandoning films temporarily, the actor returned to the theatre for a refreshing change of pace. Following the failure of his Broadway play, SHERLOCK HOLMES, written by his screen-writer wife Ouida Rathbone in 1953, Rathbone was lured back to Hollywood several times to portray comic-villains in comedies. An interesting exception was a period melodrama titled THE BLACK SLEEP in 1956. In this uninspiring film, Rathbone played Dr. Joel Cadman, a mad surgeon who discovers a strange drug which causes madness while he is seeking a cure for his ailing wife.

Following a series of unsuccessful experiments on several human "guinea pigs" (Lon Chaney, Bela Lugosi, John Carradine and Tor Johnson), who become horribly disfigured madmen, Cadman is destroyed after the "mutants" effect a successful escape from their imprisonment.

In 1961, he resumed his fantasy career in United Aritst's THE MAGIC SWORD where he wielded a mean calibur as "Lodac," the wicked warlock. The following year, American International Pictures, riding the crest of the Poe horror cycle, cast him in one of the last 3-part stories, THE CASE OF M. VALDEMAR, opposite Vincent Price in Poe's TALES OF TERROR.

He also appeared in a broad graveyard farce, COMEDY OF TERRORS (1963). The last film is only worth noting for the quality of it's all star cast: Rathbone, Vincent Price, Boris Karloff, Peter Lorre and Joe E. Brown. Fans wish that they could have teamed together 25 years earlier. In 1966 he appeared in 2 AIP releases, QUEEN OF BLOOD (a disappointing science-fiction drama) and GHOST IN THE INVISIBLE BIKINI in which he co-starred with Karloff for the last time. His last film was a rural comedy, HILLBILLIES IN A HAUNTED HOUSE in which he took featured billing below an unknown actor named Ferlin Husky.

Following his sudden death of a heart attack on July 21, 1967, fans throughout the world mourned his passing and believed that despite the late actor's preference for the more classical roles of his career, many believed that his impressive, irreplaceable performances in the handful of classic horror films earned him immortality for generations to come.

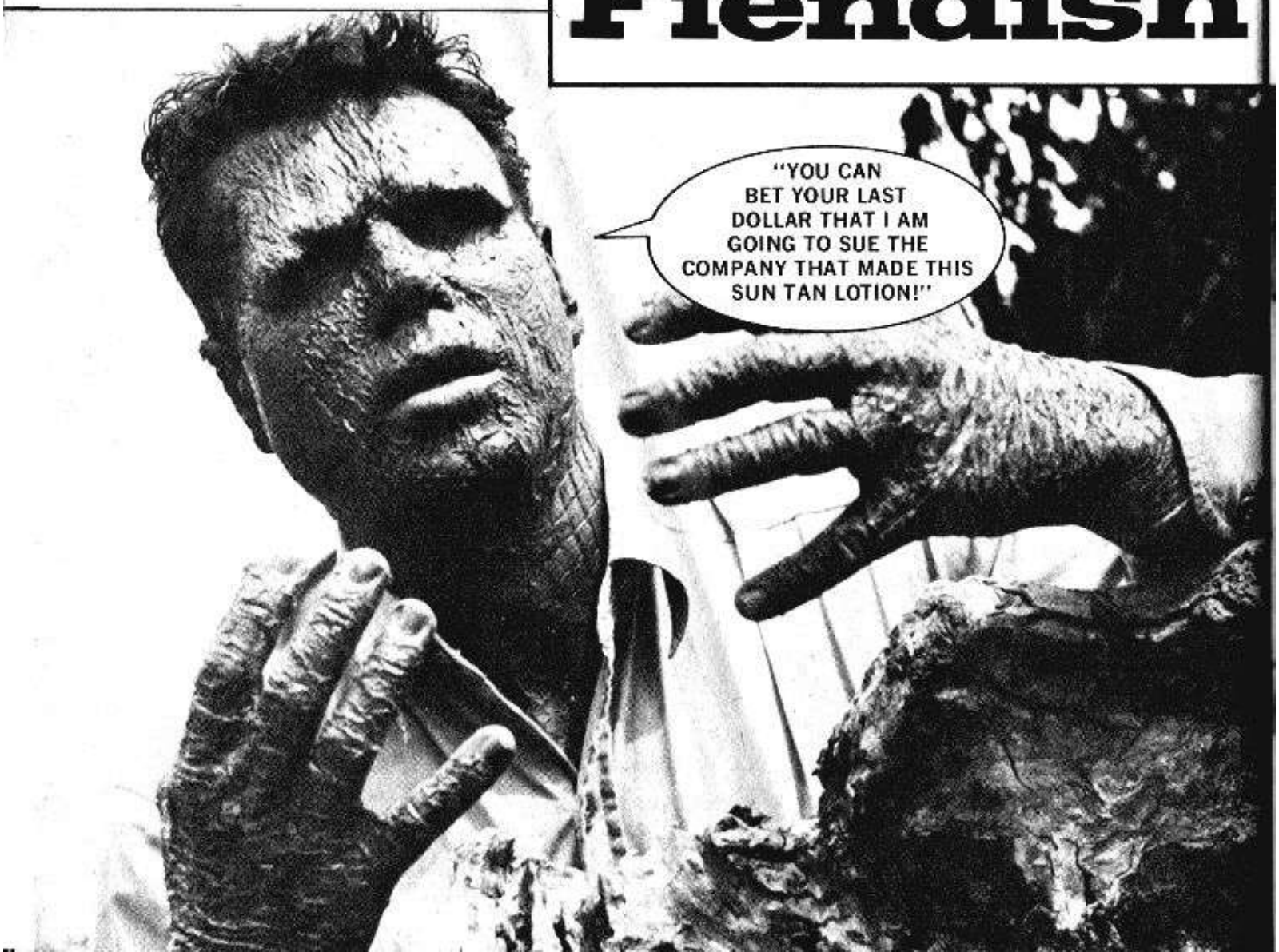
THE END

SHOW STOPPERS!

"FOR MONSTERS ONLY" IS PROUD TO PRESENT TRANSYLVANIA'S NUMBER ONE DANCE TEAM! FRED ASCAR AND GINGER ROBOT IN A SCENE FROM THEIR LATEST MOTION PICTURE, "GIVE MY REGARDS TO SWAMP." COME ON FANS, LET'S HEAR IT FOR THIS TALENTED TWO. TRULY TOPS IN TAPS AND TERROR.

"PUT THE VOLTAGE UP, PROFESSOR! HE'S STARTING TO MAKE SOUNDS LIKE TINY TIM!"

Fiendish


"YOU CAN BET YOUR LAST DOLLAR THAT I AM GOING TO SUE THE COMPANY THAT MADE THIS SUN TAN LOTION!"

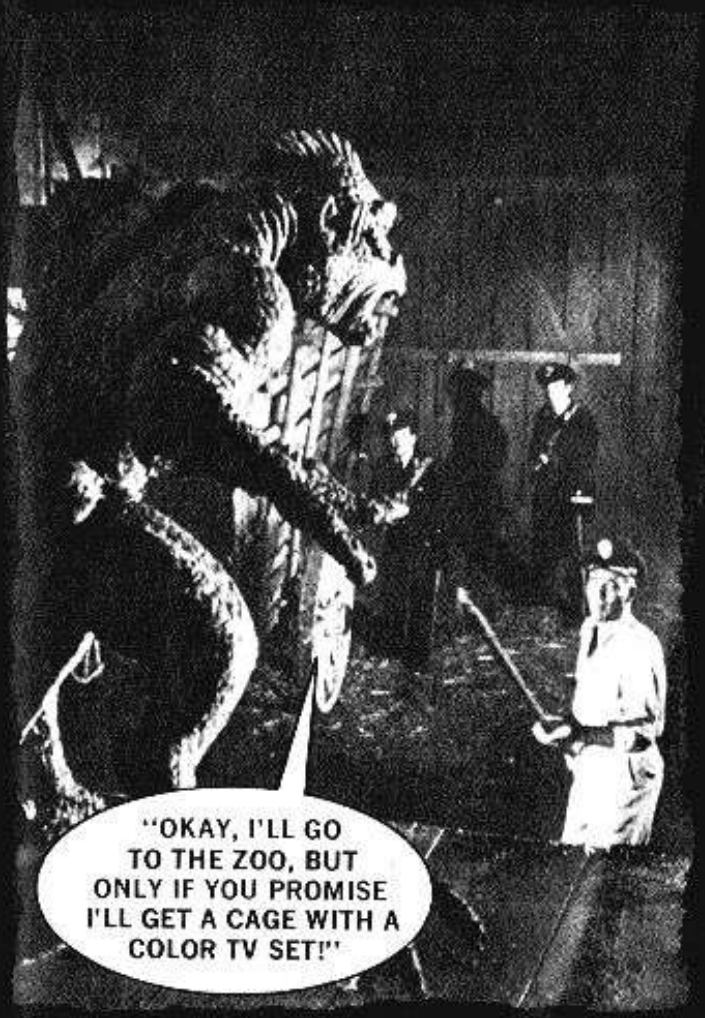
"AW! SHE FAINTED. MAYBE I SHOULD HAVE SAID, 'LADY CAN YOU SPARE A QUARTER?" INSTEAD OF 'CAN I PUT THE BITE ON YOU? ' "

for Fun!

"WATCH WHO YOU'RE CALLING 'SKINNY,' MAC!"

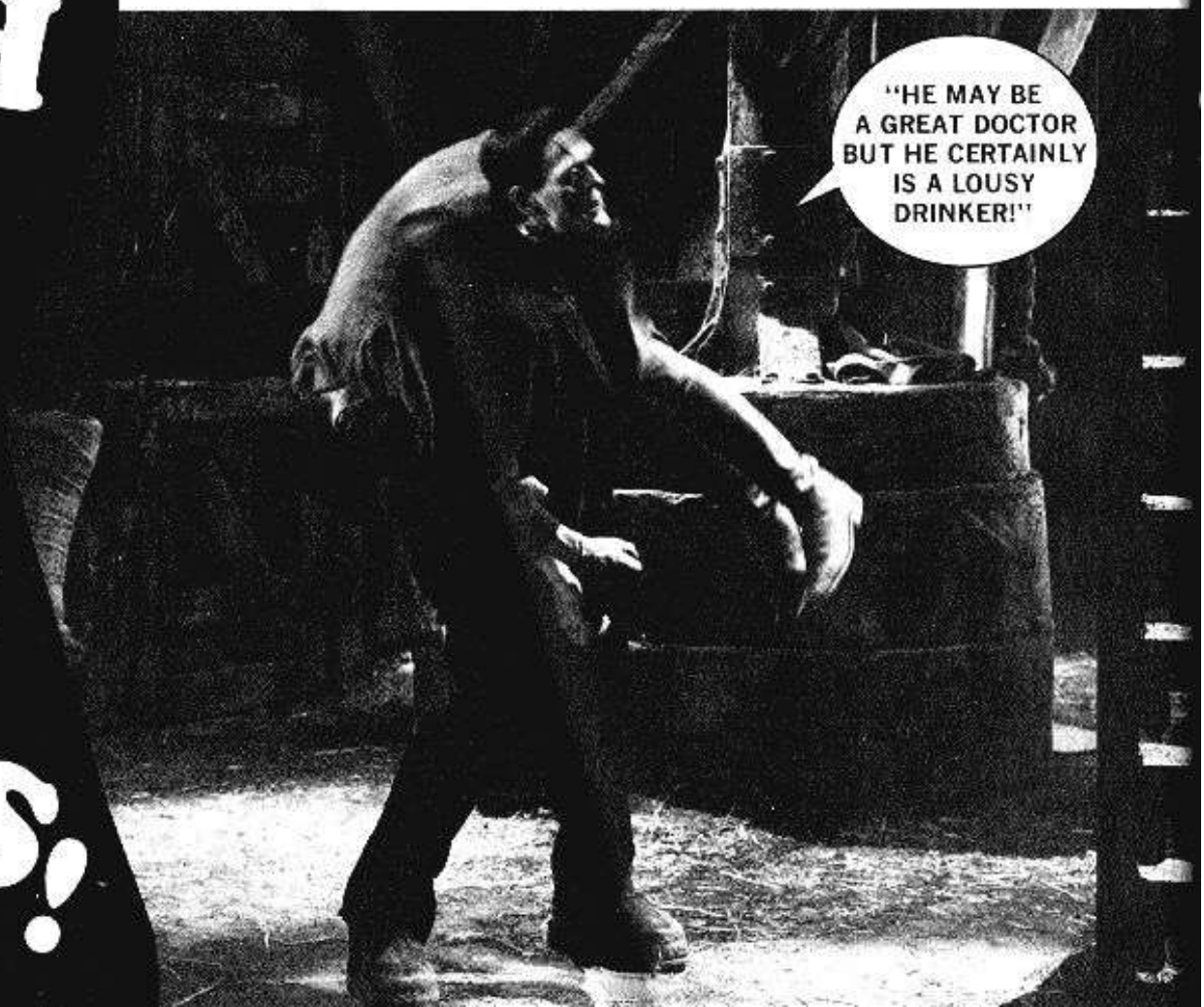
CHILLING CHUCKLES

"ARE YOU SURE IT'S IN SEASON, HERB?"


"OKAY, I'LL GO TO THE ZOO, BUT ONLY IF YOU PROMISE I'LL GET A CAGE WITH A COLOR TV SET!"

"OPPPS! SORRY MISS, I MUST HAVE KNOCKED TOO HARD ON YOUR DOOR!"

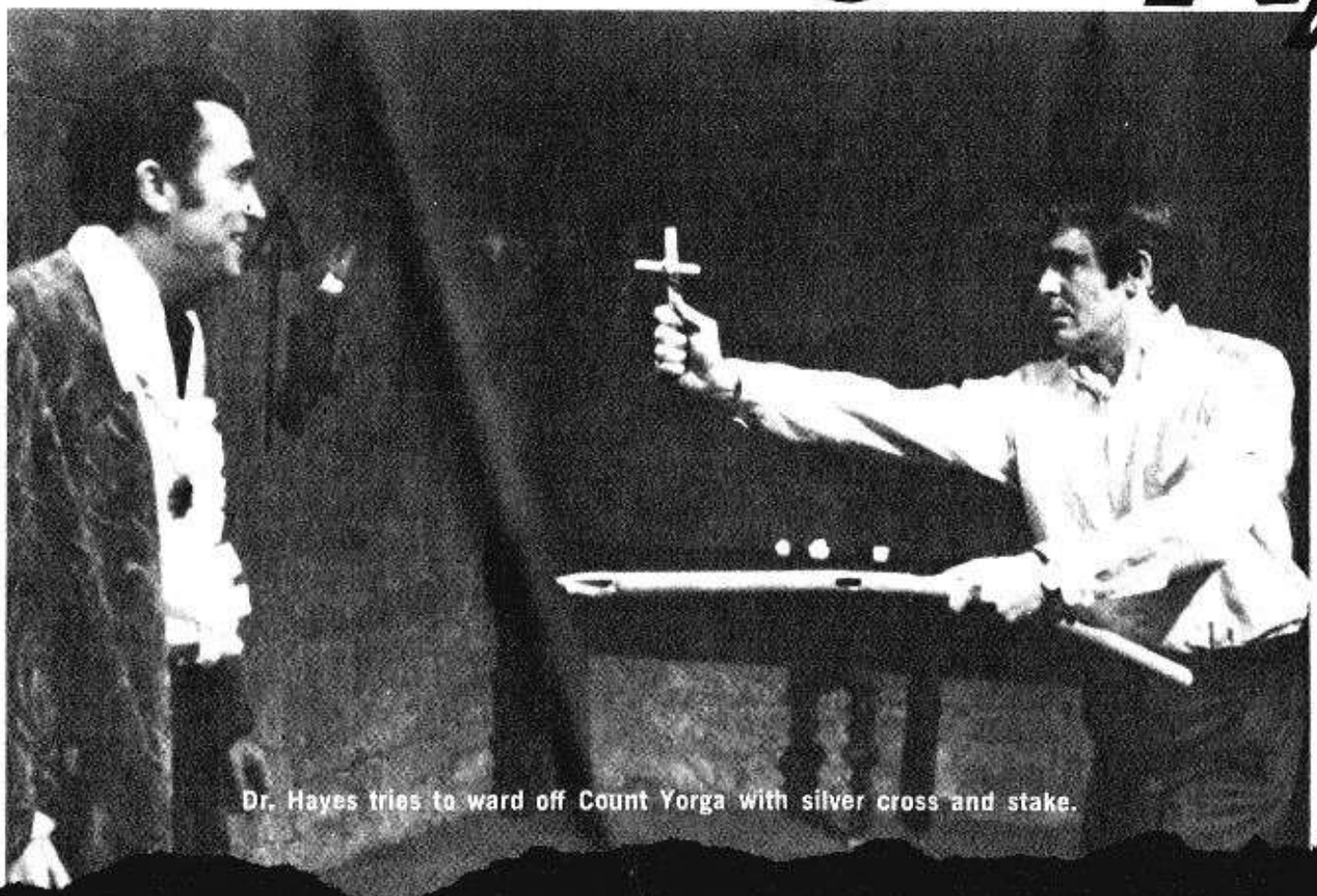
MAD MIRTH MAKERS!



"OKAY, OKAY, YOU WIN! STARTING NEXT WEEK YOU'LL FIND A COUPLE MORE BANANAS IN YOUR PAY ENVELOPE!"

"DON'T KILL HER, BOSS! MAYBE SHE CAN MAKE ME A NEW SUIT!"

COUNT YORGA, VAMPIRE!



Dr. Hayes tries to ward off Count Yorga with silver cross and stake.

AN AMERICAN INTERNATIONAL

tale of horror

starring

Robert Quarry as Count Yorga

This is a story to end all horror stories, a tale in which a woman is brought back from the dead and two innocent and beautiful girls are transformed into terrifying beasts!

As the story unfolds, a foreboding-looking casket is delivered through the iron gates of an old mansion. Three young couples and a medium are having a seance inside the mansion. We find that the medium, Count Yorga, is calling for Donna's mother to reappear. Donna is one of the girls present and her mother, as it turns out, was mistress of the Count's before her death.

The seance breaks up and we follow one of the couples home (Paul and Erica) through the woods in their camper bus. The camper gets stuck in the mud and all attempts to free themselves prove futile. They resign themselves to spending the night in the dark, lonely woods with only each other for consolation.

What they don't know is that it's Count Yorga's evil spell that has detained them. Just as they're settling in for the night, they hear a piercing scream and Paul is knocked unconscious. Erica is then attacked by a vampire, leaving her almost bloodless and unconscious with his fang marks upon her neck.

When Paul regains consciousness the following day and finds Erica in such a terrible state, he calls Dr. Hayes in to examine her. However, Paul and the police (who have been called in) disagree with the doctor's diagnosis. In fact, they ridicule it. You see, Dr. Hayes, upon finding the fang marks on Erica's neck, concludes that a vampire has been at work. As if that weren't shocking enough, his tests reveal that there are suspicious antibodies in her bloodstream.

A horrible scene follows when Paul, having received no word from Erica, takes the doctor and

Count Yorga conducts a seance in which he tries to bring back the dead.

Paul catches Erica!

Paul discovers the mutulated body of his friend, Michael.

Michael and goes to Erica's apartment to investigate. When they arrive—now hold onto your seat belt—they find the beauty dining on a cat, the blood smeared around her once-lovely mouth and dripping onto the floor!! In addition to a disheveled apartment, they also find a dead, bloodless baby!

Dr. Hayes curiosity about vampires finally leads to his gory death!

Three vampiresses attack Dr. Hayes to satisfy their unquenchable thirst for blood!

Meanwhile, Dr. Hayes tries desperately to convince the police that there is a vampire at large. But they think he has a screw loose someplace. When Erica, Donna and Paul disappear, the doctor decides to take matters into his own hands. From a book on ancient lore, he learns that vampires can only be killed by exposure to the sun or by a wooden stake driven through their hearts, he and friend, Michael, decide to find the vampire and kill him.

The scene they find when they enter the mansion must be seen to be fully appreciated. Instead of finding one vampire, they find a houseful of vampires! The lovely girls, having been impregnated with vampire venom, have become beasts and Donna's mother reappears as a real live one!

THE END

art: SYD SHORES script: TERRY BISSON

"ARMED GUARD! THEY'RE MAKING IT HARDER AND HARDER FOR YOU, CHARLES..."
JUST ONE! I CAN GET HIM FROM BEHIND!
BLOOD BANK

SORRY, PAL! I HOPE THIS WON'T CAUSE ANYTHING WORSE THAN A TEMPORARY HEADACHE!

"BLOOD! BLOOD! THE PRECIOUS FLUID OF LIFE! TAKE ALL YOU CAN CARRY, CHARLES -- YOU'RE GOING TO NEED IT!"
WHEEEEEEEE...
A BURGLAR ALARM! GOT TO HURRY!

THERE HE IS-- THE VAMPIRE!
STOP! OR I'LL SHOOT!
NO!--I...

"SHOOT TO KILL, CHARLES! YOU HAVE TO! IT'S YOU OR THEM -- ISN'T IT?"
AAARRRGGHLE!
NOMINE TE DEUM...
OH MY GOD! I'VE KILLED A MAN!
BLAM
BLAM

HE THINKS HE CAN STOP ME WITH THAT CRUCIFIX! HE THINKS I'M THE VAMPIRE!
BLOOD BANK

"THEY DON'T UNDERSTAND, DO THEY CHARLES? THEY DON'T UNDERSTAND THE TERRIBLE NEED THAT DRIVES YOU..."
MAYBE THEY'RE RIGHT! MAYBE I AM A VAMPIRE, NOW THAT I'VE KILLED -- FOR BLOOD!
"THEY DON'T UNDERSTAND THAT IT'S NOT YOU THAT'S THE VAMPIRE--IT'S YOUR BELOVED...
ELIZABETH! IT'S ME, DARLING!
HURRY, CHARLES! IT'S ALMOST TOO LATE! I CAN FEEL IT HAPPENING...
OH, MY DARLING! I HURRIED AS FAST AS I COULD! ALL THE BLOOD BANKS ARE GUARDED NOW, AND I ONLY GOT TWO BOTTLES--
IT'S COLD, BUT GOOD... I'M FEELING BETTER NOW...
"THE NIGHTMARE IS OVER CHARLES--FOR A FEW HOURS ANYWAY...THE LUST FOR BLOOD THAT TRANSFORMS YOUR BRIDE INTO A MONSTER HAS BEEN SATISFIED AGAIN!"
I HAD TO KILL A MAN! THE FINAL HORROR I WANTED TO AVOID! OH ELIZABETH, WHERE WILL IT ALL END? HOW MUCH LONGER CAN WE GO ON LIKE THIS--- NIGHT AFTER NIGHT?
MY POOR DARLING! YOU SUFFER SO MUCH FOR ME! BUT I'M BETTER NOW...
NOW I CAN SLEEP...
YES, REST, MY LOVE-- FOR AS LONG AS YOU CAN ... I MUST THINK!

"THINK, CHARLES MASON, OF THE DAYS BEFORE THE NIGHTMARE BEGAN-- WHEN YOU WERE A PROMISING YOUNG SCIENTIST WHO JUST HAPPENED TO FALL IN LOVE WITH HIS ASSISTANT..."
"AND THINK OF THE HONEYMOON IN THE JUNGLES OF YUCATAN, EXPLORING THE ANCIENT RUINS-- YOU WERE SO YOUNG, SO IN LOVE--
THIS ENTIRE CITY WAS BUILT IN HONOR OF THE GIANT BAT-GOD XTALMYN--A MYTHICAL CREATURE VERY MUCH LIKE THE LEGENDARY VAMPIRES OF EASTERN EUROPE!
FASCINATING-- AND BEAUTIFUL!
"YES, CHARLES, THE WHOLE WORLD WAS BEFORE YOU LAST SUMMER...UNTIL...
CHARLES, GIVE ME A HAND WITH THIS DOOR! WAIT! IT'S OPENING NOW--
AAAAIIEEEEE!!
THOSE MARKS! AND SHE'S SO PALE! IT'S DRAINED HER BLOOD! SO THE VAMPIRE-GOD IS--REAL!

"YOU FOUND OUT JUST HOW REAL THE NEXT DAY, WHEN YOU DISCOVERED THAT YOUR BELOVED ELIZABETH COULD NO LONGER STAND SUNLIGHT, OR FOOD...
DARKNESS! I MUST HAVE DARKNESS! PLEASE, CHARLES, TAKE ME AWAY SOMEWHERE...
WE'RE HEADING BACK TO THE STATES, LOVE! I'LL FIND A CURE FOR YOU! I SWEAR IT!

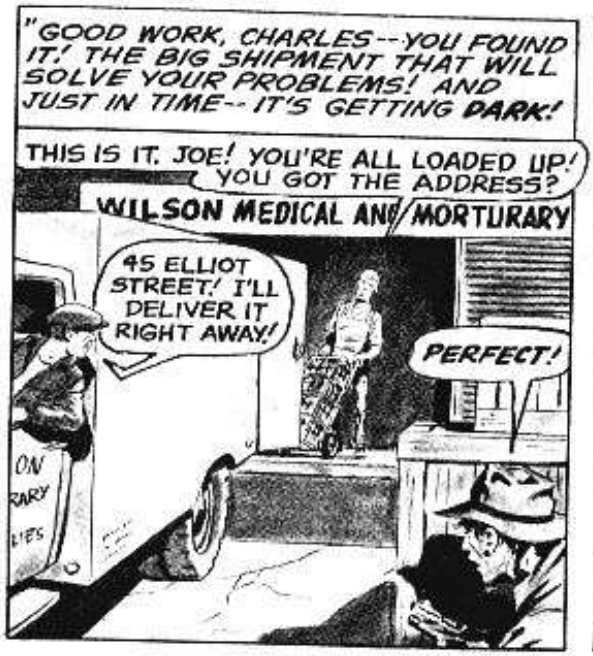
"AND THEN YOU DISCOVERED THAT SHE COULD ONLY GO FOR A FEW HOURS WITHOUT--
BLOOD! BLOOD!
ELIZABETH, NO! THE POOR DEVIL! WE HAVE TO MAKE IT ACROSS THE BORDER BEFORE THEY FIND THE BODY!
AAARRGHH!

"EVER SINCE THAT NIGHT, YOU'VE BEEN RUNNING, CHARLES! RACING TO CURE HER BEFORE SHE KILLS AGAIN!
I MUST KEEP HER SUPPLIED WITH BLOOD! HER WHOLE BODY CHEMISTRY IS CHANGED! SHE BURNS IT LIKE FOOD-- IT GOES DIRECTLY INTO HER VEINS WHEN SHE DRINKS IT, AND IT MUST BE REPLENISHED EVERY FEW HOURS--BUT HOW?

"YOU HID OUT IN THE CITY-- THE ONLY PLACE WHERE YOU COULD GET BLOOD WITHOUT KILLING...
HOLD STILL AND NOBODY GETS HURT!
BUT WE HAVE NO MONEY, JUST--
BLOOD TYPE

UNTIL TONIGHT!
THERE MUST BE A BETTER WAY! I'VE GOT TO BUILD UP A SUPPLY TO LAST HER UNTIL I CAN FIND A CURE! I'VE GOT TO PULL ONE LAST JOB! A BIG ONE!

"NO TIME FOR SLEEP, CHARLES! YOU MUST SPEND THE DAY PLANNING YOUR BIG JOB-- YOUR LAST JOB! THE ONE THAT WILL GIVE YOU THE TIME TO SAVE YOUR PRECIOUS ELIZABETH!"



NO ONE WILL EVER FIND YOU, CHARLES -- NOW YOU'LL HAVE THE TIME TO WORK ON THAT CURE!
WHERE ARE WE CHARLES? I FEEL STRANGE-- I NEED...
ARE YOU AWAKE, DARLING? WE'RE SAFE NOW! WE HAVE A WHOLE TRUCK FULL OF BLOOD! JUST REACH OUT AND TAKE A BOTTLE!
OH, I SEE-- GLUG, GLUG...
TAKE ALL YOU NEED, DEAR! OUR TROUBLES ARE OVER! WE'RE ALMOST THERE!
HERE WE ARE, MY LOVE! ARE YOU SLEEPING AGAIN?
ELIZABETH? ELIZABETH! WHAT'S WRONG!
OH MY GOD! WHEN SHE DRANK IT, IT WENT DIRECTLY INTO HER VEINS! IT WAS TOO DARK FOR HER TO SEE--
--THAT I'D STOLEN THE WRONG TRUCK!
EMBALMING FLUID FAST ACTING NATURAL COLOR
TOUGH LUCK, CHARLES! BUT AT LEAST YOU'LL SAVE ON FUNERAL EXPENSES! THEY SAY BLOOD'S THICKER THAN WATER, BUT I GUESS THERE'S NOTHING THICKER THAN A GOOD STIFF DRINK OF EMBALMING FLUID-- ESPECIALLY FOR A VAMPIRE! RIGHT, LIZ? CAN YOU HEAR ME, LIZ? OH, WELL...
END

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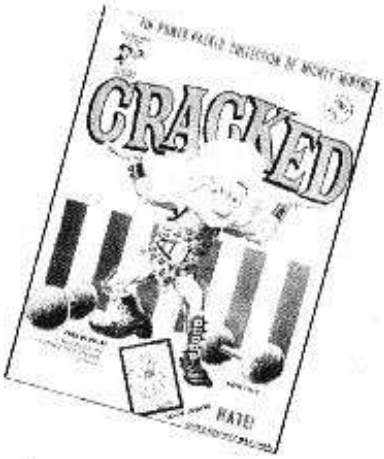

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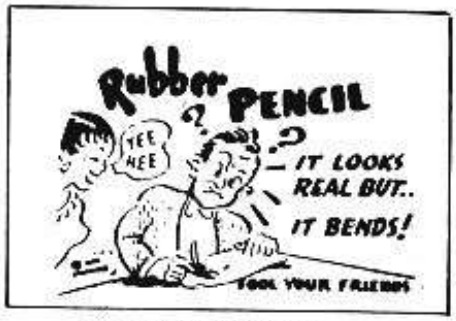
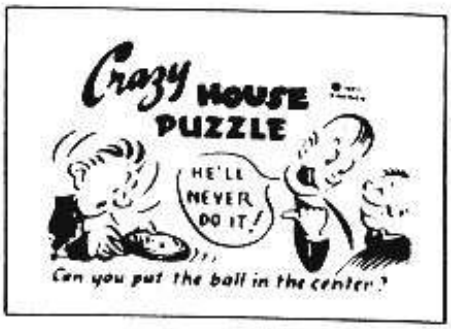


RUBBER PENCIL

REAL RUBBER FRANKFURTER

BLACK SOAP PERFUME



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FRENCH MUSTACHE

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ON ALL COUPONS.

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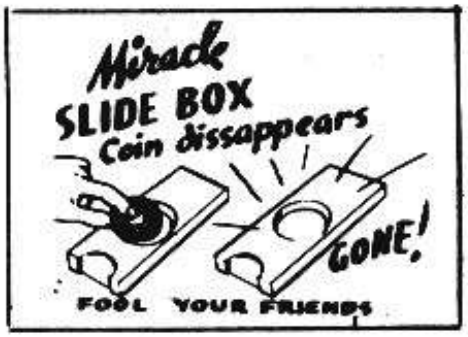

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A spine-tingling, epic saga of one million years ago, when two monster mastodons fought the goriest battle of all time. Pulse-pounding suspense.

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A slightly daffy scientist comes up with a weird drug that turns humans into monsters. Lou Costello, by accident, gets a dose of the needle and turns into a monster. Zany but still loaded with terror.

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From the jungle lagoon, The Creature attacks a group of scientists which is trying to trap him. This unearthly phenomenon is captured, but destroys his prison in a sequence of stark-raving fury.

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A big, black beard, a knife gripped between it's teeth, and a blood-red bandana on top of its frightful-looking head. Eerie sight. Sure to scare your friends out of their wits.

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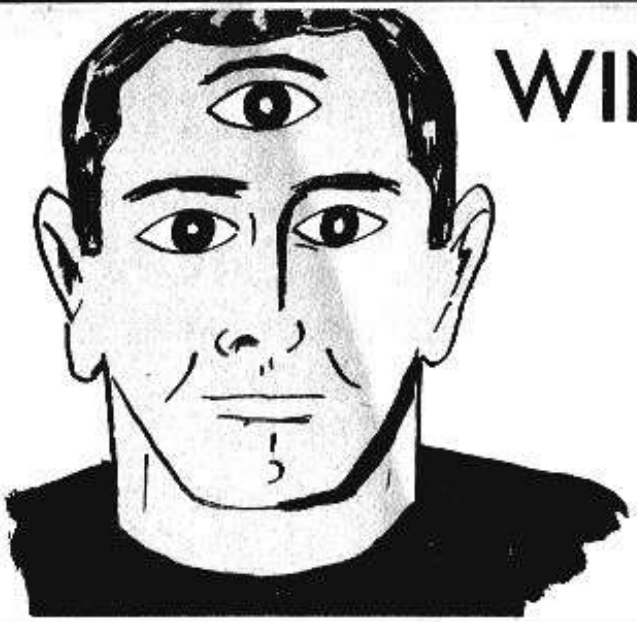

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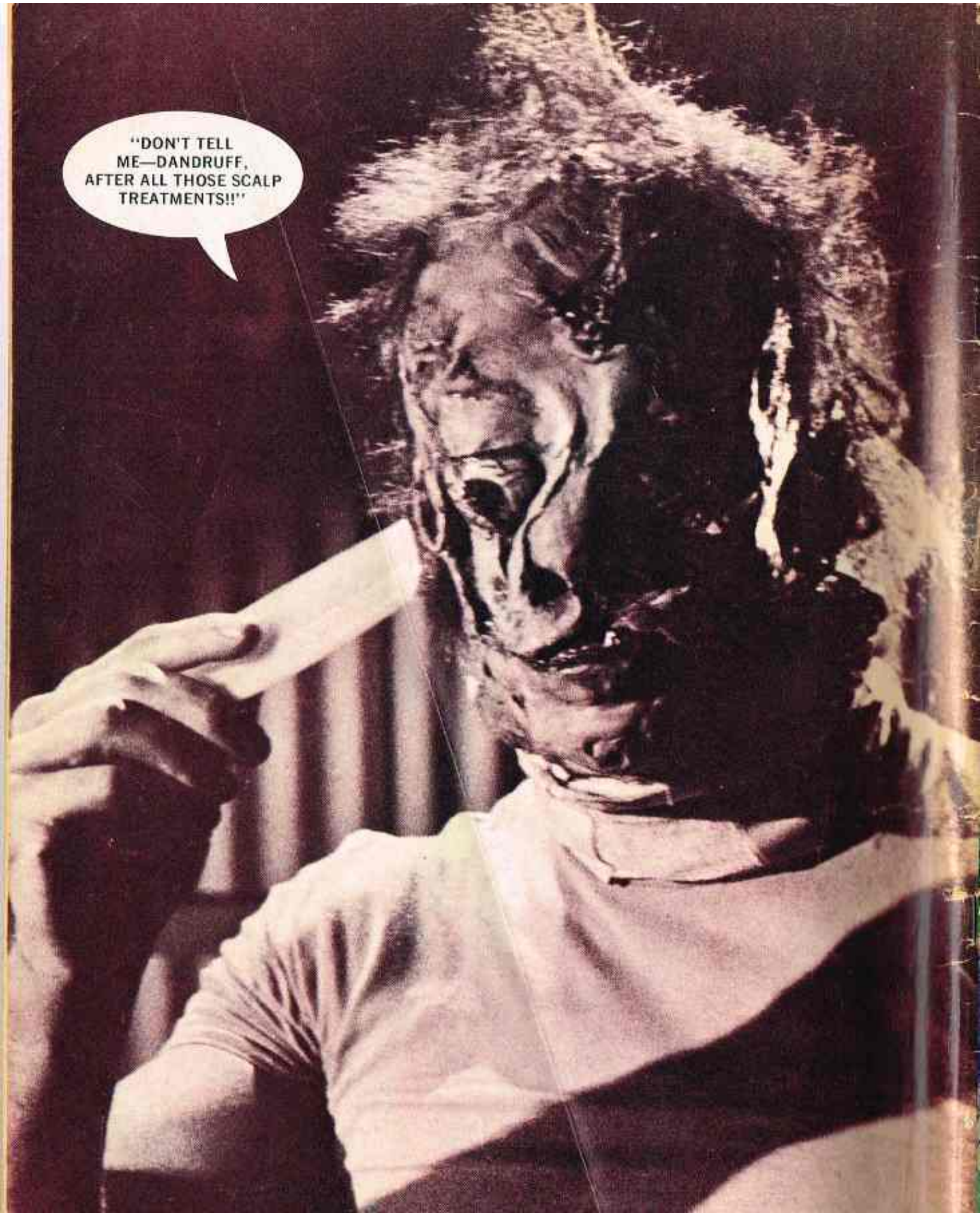
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